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“THE AMEER.”

COMIC OPERA
in Three Acts.

Book by

Frederic Ranken AND Kirke La Shelle.



Music by

VICTOR HERBERT.

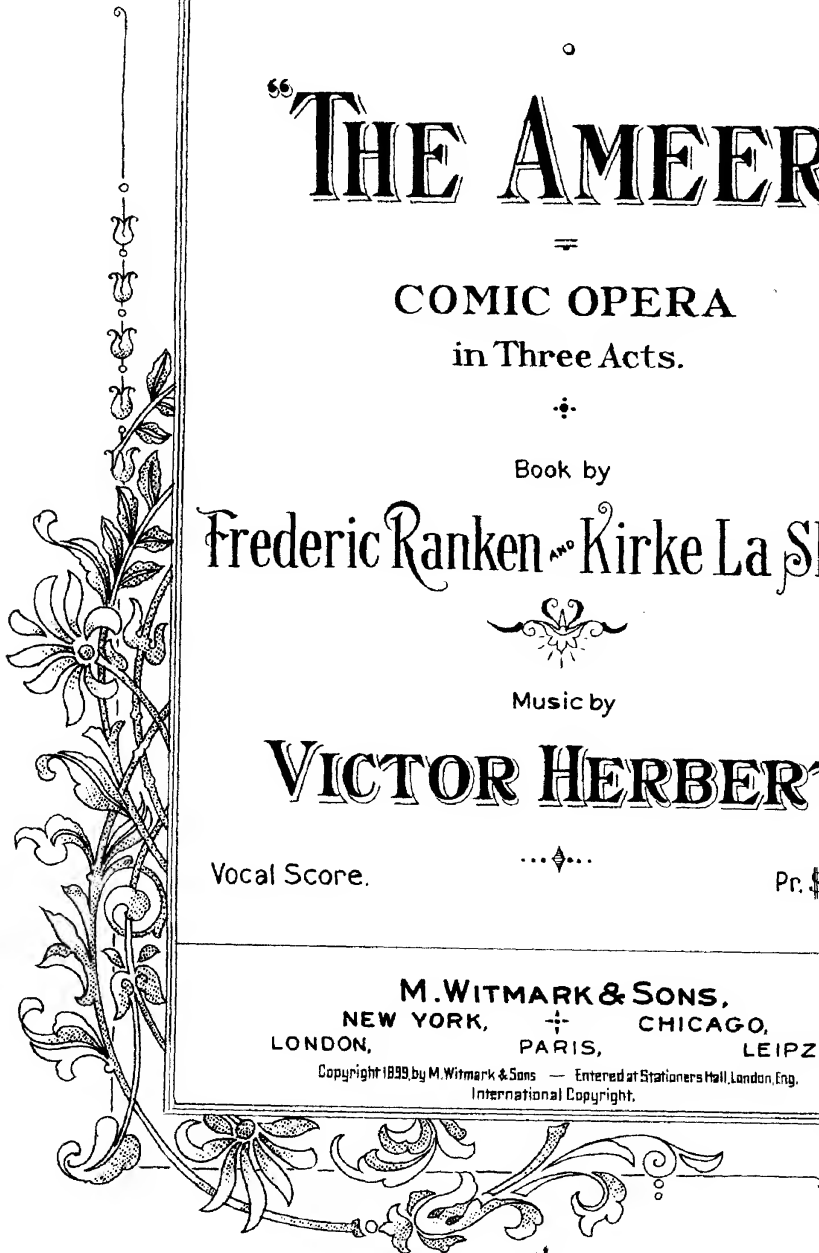
Vocal Score.



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The Ameer.

A Comic Opera in Three ACTS.

As Performed by the FRANK DANIELS COMIC OPERA CO.

CAST OF CHARACTERS.

Iffe Khan, Ameer of Afghanistan.	BARITONE
Heezaburd, Lord High Chamberlain.	BARITONE
Crackasmile, A Court Jester.	TENOR
Blakjak, Chief of Brigands for Cut and Slash.	BASS
Ralph Winston, Captain of the British Light Guards.	TENOR
Murderit, } Brigands	BASS
Slicem, }	BASS
Benjaboo, A Peasant.	
Constance, An American Girl.	SOPRANO
Fanny, Her Companion.	MEZZO SOPRANO
Mirzah, An Afghanistan Aristocrat.	CONTRALTO
Tutu, }	
Zumra, } Nautch Girls	
Ayali, }	
Sereza, } Peasant Girls	
A Lieutenant,	
Nobles, Soldiers, Brigands, Nautch Girls, Pages and Villagers.	

SCENIC LOCALE.

ACT I. Morning. Public Square, Cabool, Afghanistan.

ACT II. Afternoon. Woods adjoining Business house of "Cut and Slash"

ACT III. Evening. Throne Room, Ameer's Palace.

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The Ameer

Comic Opera in 3 Acts.

ACT I.

Overture.

Lyrics by
FREDERIC RANKEN.

Music by
VICTOR HERBERT.

Allegro marcato

The musical score for the Overture is written in 2/4 time. It consists of four systems of piano accompaniment. The first system begins with a forte (f) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The notation is written for both the right and left hands of the piano.

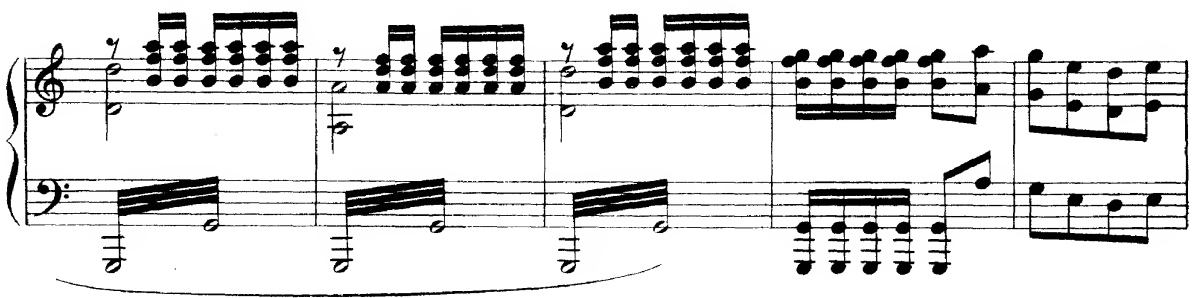
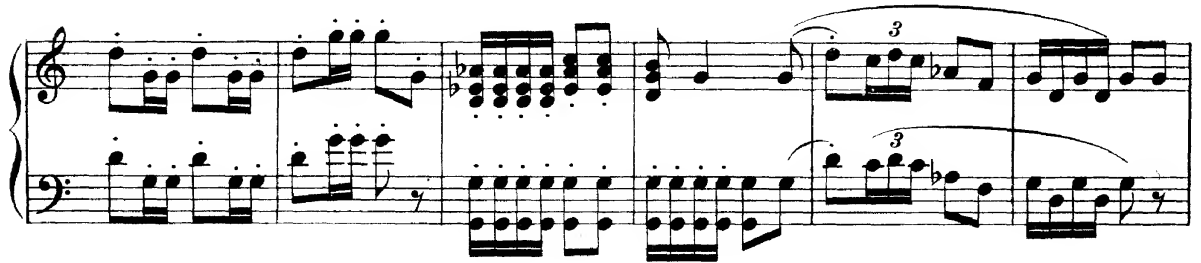
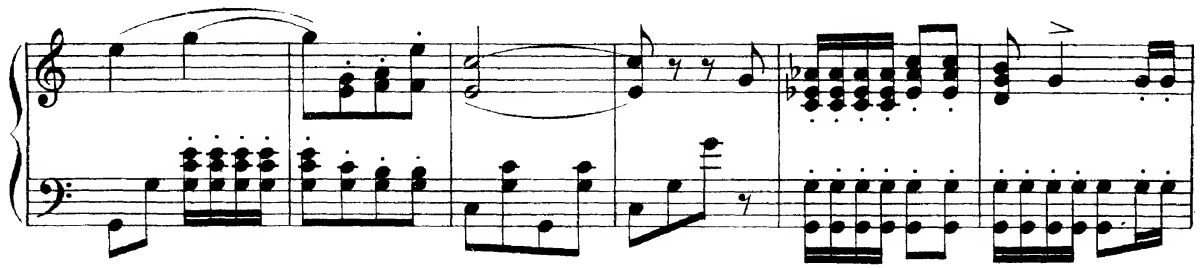
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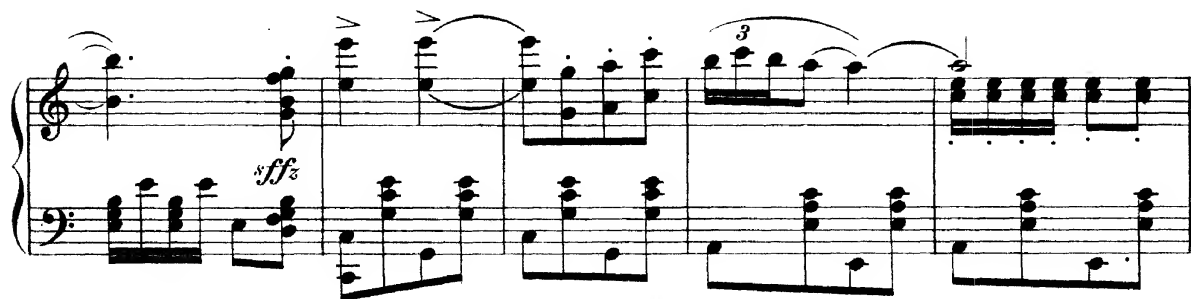
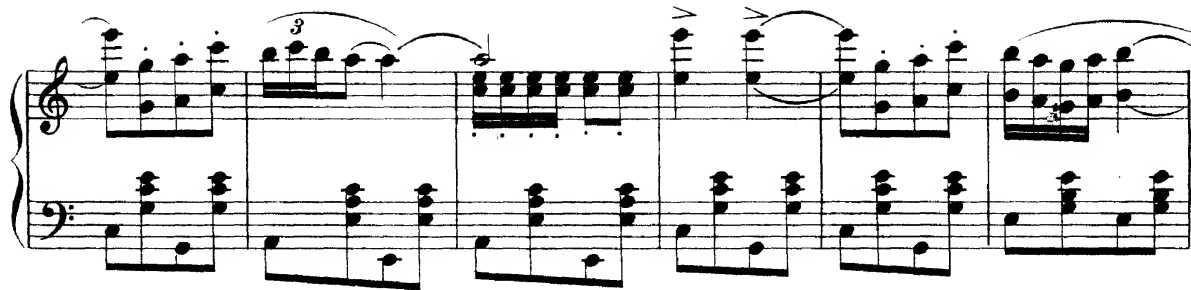
1832

Entered at Stationers' Hall, London.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements:

- System 1:** Treble clef has a series of chords and a triplet of eighth notes. Bass clef has a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present.
- System 2:** Treble clef features a triplet of eighth notes and a half-note chord. Bass clef continues the eighth-note accompaniment.
- System 3:** Treble clef has a triplet of eighth notes and a half-note chord. Bass clef continues the eighth-note accompaniment.
- System 4:** Treble clef features a triplet of eighth notes and a half-note chord. Bass clef continues the eighth-note accompaniment.
- System 5:** Treble clef has a triplet of eighth notes and a half-note chord. Bass clef continues the eighth-note accompaniment.
- System 6:** Treble clef features a triplet of eighth notes and a half-note chord. Bass clef continues the eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is present.





First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The first measure is marked *rall.* and the second *a tempo.* The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 5-8. The melody continues with various chordal textures and single notes. The left hand maintains a consistent eighth-note accompaniment.

Third system of musical notation, measures 9-12. The first measure is marked *rall.* and the second *sempre rall. e dim.* The system concludes with a key signature change to B-flat major and a time signature change to 3/4. The final measure is marked *a tempo*.

Tempo di Valse.

Fourth system of musical notation, measures 13-16. The music is in 3/4 time, key of B-flat major. The first measure is marked *dim.* and the second *p*. The third measure is marked *poco rit.* and the fourth *p*. The system concludes with a key signature change to B-flat major and a time signature change to 3/4. The final measure is marked *a tempo*.

Fifth system of musical notation, measures 17-20. The melody in the right hand features a triplet of eighth notes in measure 19. The left hand provides a steady accompaniment of eighth notes.

Sixth system of musical notation, measures 21-24. The melody in the right hand features a triplet of eighth notes in measure 23. The left hand provides a steady accompaniment of eighth notes.



Grandioso.



Maestoso.

ff

Tempo di Marcia.

mf sempre cresc.

ff

8

loco.

loco.

sfz

ffz

1832

Opening Chorus.

No 1.

ACT I.
"Another Shout."

Allegro non troppo.

Piano Introduction: The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of one sharp and a 2/4 time signature. The bass clef part starts with a forte dynamic (*f*). The second system continues the piano accompaniment.

Vocal Staves: The vocal staves are for Soprano, Alto, Tenor, and Bass. They all have a key signature of one sharp and a 2/4 time signature. The lyrics are: "An-oth-er shout! A loud-er cheer A -".

Piano Accompaniment: The piano accompaniment consists of two systems. The first system has a treble clef with a key signature of one sharp and a 2/4 time signature. The bass clef part has a key signature of one sharp and a 2/4 time signature. The second system continues the piano accompaniment.

wake ye echoes far and near; A health to give O-bey the law A

wake ye echoes far and near; A health to give O-bey the law A

The first system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The vocal parts sing the lyrics "wake ye echoes far and near; A health to give O-bey the law A". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand.

health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-

health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-

The second system of the musical score. It continues the vocal and piano parts. The vocal parts sing the lyrics "health to give o-bey the law! Hip, Hip! Hip, Hip! Hip, Hip! Hip, Hip! Hur-". The piano accompaniment continues with the same rhythmic pattern, including a triplet of eighth notes in the right hand.

rah!

rah!

The third system of the musical score. It features the vocal parts singing "rah!" and the piano accompaniment. The piano accompaniment includes a forte (*ff*) dynamic marking and a triplet of eighth notes in the right hand.

SOPR. & ALTO.

Gai - ly trip - ping, light - ly skip - ping,

f

p

Hap - py all our hearts to - day; Looks en - tran - cing, set us dan - cing,

Driving all our cares a - way, Yes, driving all our cares a - way.

TEN.

Maidens wit - ty,

Vain and pret - ty

Such as these you'll sel - dom see;

BASS.

p

Love con-fess-ing, Suits we're pres-sing Each as hope-ful as can be, Yes,

SOPR. & ALTO.
TEN.
BASS.

No, No, No! No, No, No!

Each as hope-ful as can be — Yes, Yes, Yes!

No! No!

Yes, Yes, Yes! Yes! Yes!

Tempo di Valse.

SOPR. & ALTO. *poco rit.*

No, No, No, No, No, No!

TEN.

Yes, Yes, Yes! In gen - tle spring, the

BASS.

Tempo di Valse.

poco rit.

sfz

p

3

I love thee

bird - lets sing I love thee" The whisp' - ring

3

I love thee

breeze sighs thro' the trees "I love thee"

SOPR.
Now doth Au - ro - ra gold - en tint The fresh a - wa - kened

ALTO.
Now doth Au - ro - ra tint with gold the fresh a -

TEN.
Now doth Au - ro - ra tint _____ with

BASS.
Now doth Au - ro - - - ra tint _____ with

dawn _____ The ver - dure kissed by dew - y mist, Hails

wa - kened dawn The ver - dure kissed by dew - y mist, Hails

gold - the dawn The ver - dure kissed by dew - y mist, Hails

gold _____ Ver - dure kissed by dew - y mist, Hails

na - ture's bri - dal morn The ver - dure kissed by

na - ture's morn The ver - dure kissed by

na - ture's bri - dal morn The ver - dure now kissed by

na - - ture's morn The ver - dure kissed by

dew - y mist hails na ture's bri - dal morn The

dew - y mist hails na ture's morn The

dew - y mist hails now hails the morn The

dew - y mist now hails the morn The

bri - - - dal morn

bri - - - dal morn

bri - - - dal morn

bri - - - dal morn

pesante.

ff *Grandioso.*

Fond love, True love, tell — thy se - cret

Fond love, True love, tell — thy se - cret

Grandioso.

ff

prayer ————— Where in na - ture hid - - ing

prayer ————— Where in na - ture hid - - ing

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are "prayer ————— Where in na - ture hid - - ing". The vocal melody is a simple, sustained line, while the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Art thou con-cealed to day ————— Art thou

Art thou con-cealed to day ————— Art thou

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "Art thou con-cealed to day ————— Art thou". The piano accompaniment continues with its harmonic support, featuring various chordal textures and melodic fragments. The system concludes with a final chord in the piano part.

coy love? Spread in-cense o'er all A -

coy love? Spread in-cense o'er all A -

wa - ken then, and list to hear, to hear thy sub - jects

wa - ken then, and list to hear, to hear thy sub - jects

pesante.

Molto piu mosso.

call — Come a wake — Come a wake — Come to

call — Come a wake — Come a wake — Come to

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is *Molto piu mosso.*

hear thy sub - jects call.

hear thy sub - jects call.

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is *Molto piu mosso.*

A - wake Come a wake Come a wake

A - wake Come a wake Come a wake

— wake to hear thy sub - jects call.

— wake to hear thy sub - jects call.

A - wake to hear thy sub - jects

A - wake to hear thy sub - jects

call

Come

a -

call

Come

a -

Tempo I^o *molto pesante.*

Two vocal staves, both in treble clef with a key signature of two sharps (F# and C#). The first staff has the word "wake." written below it, followed by a long note (half note) and a rest. The second staff also has the word "wake." written below it, followed by a long note (half note) and a rest. The music is in a 4/4 time signature.

Tempo I^o

Piano accompaniment for the first system. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a steady, heavy accompaniment of chords. The tempo is marked "Tempo I^o" and the dynamics are marked "ff molto pesante."

Piano accompaniment for the second system. The right hand continues with chords and single notes, and the left hand continues with a heavy accompaniment of chords.

Piano accompaniment for the third system. The right hand features a double bar line and a repeat sign. The left hand continues with a heavy accompaniment of chords.

Piano accompaniment for the fourth system. The right hand features a double bar line and a repeat sign. The left hand continues with a heavy accompaniment of chords. The system ends with a double bar line and a repeat sign.

Ensemble.

"Oh! What is the Matter?"

Constance.

No 2a

Allegro.



SOPRANO. *unis*
ALTO. Oh, what is the mat-ter? Oh, what is the mat-ter And
TENOR. Oh, what is the mat-ter? Oh, what is the mat-ter And
BASS. Oh, what is the mat-ter? Oh, what is the mat-ter And

The first system of the vocal ensemble. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Oh, what is the mat-ter? Oh, what is the mat-ter And". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

what is the cause of this ter - ri - ble clat - ter, They're
 what is the cause of this ter - ri - ble clat - ter, They're

The second system of the vocal ensemble. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "what is the cause of this ter - ri - ble clat - ter, They're". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

unis

push - ing, they're rub - bing, they're threat - en - ing club - bing It

push - ing, they're rub - bing, they're threat - en - ing club - bing It

looks as if some - one were get - ting a drub - bing, Now

looks as if some - one were get - ting a drub - bing, Now

see how they wran - gle, and man - gle, and jan - gle, For

see how they wran - gle, and man - gle, and jan - gle, For

mark how they're mixed in a ter - ri - ble tan - gle, Ah,

mark how they're mixed in a ter - ri - ble tan - gle, Ah,

see how they wran - gle, and man - gle, and jan - gle, For

see how they wran - gle, and man - gle, and jan - gle, For

mark how they're mixed in a ter - ri - ble tan - gle. Ah!

mark how they're mixed in a ter - ri - ble tan - gle. Ah!

L'istesso tempo.

26
mais

Crash them, dash them, Slash them, hash them, mash them;
Crash them, dash them, Slash them, hash them, mash them;

The first system of the musical score, measures 1-4. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are: "Crash them, dash them, Slash them, hash them, mash them;". The piano part includes a forte (*f*) dynamic marking.

Has - ten then to quick - ly gash them, Smash them, thrash them, dash them, Slash them,
Has - ten then to quick - ly gash them, Smash them, thrash them, dash them, Slash them,

The second system of the musical score, measures 5-8. It continues the vocal melody and piano accompaniment. The lyrics are: "Has - ten then to quick - ly gash them, Smash them, thrash them, dash them, Slash them,". The piano part includes a forte (*f*) dynamic marking.

gash them, thrash them.
gash them, thrash them.

The third system of the musical score, measures 9-12. It continues the vocal melody and piano accompaniment. The lyrics are: "gash them, thrash them." and "gash them, thrash them." in the vocal part. The piano part includes a forte (*f*) dynamic marking.

Const.

No, no, let me go, Do not treat me so.

Fanny.

Don't for - get it, you'll re - gret it, Come at once, sirs let us go.

Const.

I trem - ble, I cannot com - pre - hend it, No, why those a - bout should

Recit.

Fanny.

treat me so, For but just now a sur - ly lout, Of gen - tle gra - ces quite with -

out, Did prod me in the side just so, And on my shoul-der strike a blow.

fp

Allegro.
SOPR. *unis.*
ALTO.
TEN.
BASS.

See, they trem-ble, they dis-sem-ble, They as-sume a stern bra-va - do,
See, they trem-ble, they dis-sem-ble, They as-sume a stern bra-va - do,

p
cres molto.

Quick-ly has-ten them to chas-ten, With the bas-ti-na-do,
Quick-ly has-ten them to chas-ten, With the bas-ti-na-do,

sempre cres

Quick-ly has - ten them to chas - ten, With the bas - ti - na - do.

Quick-ly has - ten them to chas - ten, With the bas - ti - na - do.

Piu mosso.

Crick! crack! crick! crack! nice and neat, Crick! crack!

Crick! crack! crick! crack! nice and neat, Crick! crack!

Piu mosso.

f *ff*

crick! crack! on their feet Crick, crack, crick, crack, Crick, crack,

crick! crack! on their feet Crick, crack, crick, crack, Crick, crack,

crick, crack, Crick,crack,crick,crack,Crick,crack,on their feet. For to

crick, crack, Crick,crack,crick,crack,Crick,crack,on their feet. For to

quench a stern bra-va-do, Noth-ing like a bas-ti-na-do, Nice and

quench a stern bra-va-do, Noth-ing like a bas-ti-na-do, Nice and

neat on their feet, Crick, crack, For to quench a stern brava-do, Noth-ing

neat on their feet, Crick, crack, For to quench a stern brava-do, Noth-ing

Chamb.

like a bas-ti-na-do, Nice and neat, on their feet, Crick, crack! Now what is

like a bas-ti-na-do, Nice and neat, on their feet, Crick, crack!

Moderato.

that? and what is this? Just what they mean, I must not

Moderato.

p

miss, In pull-ing out a dag-ger so And

stab-bing in the side just so, I sure-ly can-not let them

p

Chamb. Const. Chamb.

go. As - sas-sins we, ah, no: What

SOPR. As - sas-sins they! —

ALTO. As - sas-sins they! —

TENOR. As - sas-sins they! —

BASS. As - sas-sins they! —

f *ff* *fp*

Const.

then? Why sim-ply harm-less men?

What sim-ply men?

What sim-ply men?

a tempo scherzando.

Const. Mirzah.

And if you'll lis-ten I'll ex-plain — In search of sweethearts here we came, With-out a *rall.*

p espress

Const. *rall.*

guide? And none we need, For Cu-pid is our guide in -

f rall.

No 2b

(Song.) CUPID WILL GUIDE.

Const.

- deed ——— 1. When mountains of trouble en-com-pass a -
2. Now Cu-pid is wise and when care comes his

%Moderato.

- round, ——— When cares lie as thick-ly as leaves on the ground When
way, ——— Re-mem-bers that aft-er the night comes the day — Tho'

dull hang the clouds, — ah, when life seems so drear, — When
life's stream be cold — or — chilled be your heart, — 'Tis

fick - le and faith - less our loved ones ap - pear, — The
warned if he plucks from his quiv - er a dart, — So

mists — that en - vel - op and dark - en the day, — Are
think — not then love is blind when at your side, — Is

light - - ened if Cu - pid will show you the way.
Cu - - pid con - sent - ing to act as your guide.

rit.

a tempo.

Cu - pid will guide you, you may be sure, What - e'er be - tides you,

you can en - dure, Pain and the heart - ache will quick - ly sub - side, - If

Const.
rall. *a tempo.*

on - ly you're wil - ling that Cu - pid shall guide, - If

SOPR.
ALTO.
TENOR.
BASS.

Cu - pid will guide you,
Cu - pid will guide you,

rall. *a tempo.*

Cu - pid will guide you,

on - - - ly you're wil - ling that Cu - - pid,

you may be sure, What - e'er be - tides you,

you may be sure, What - e'er be - tides you,

The first system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time (C).

That Cu - pid shall guide pain and the heartache will sure - ly sub - side_ If

You can en - dure, Pain and the heart-ache quick-ly sub - side_ If

You can en - dure, Pain and the heart-ache quick-ly sub - side_ If

The second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time (C).

rall. *sempre rall - e -*

on - ly you're wil - ling that Cu - pid shall guide, — If on - ly you're

Cu - pid shall be your guide, — That

Cu - - pid shall guide, — That

p rall. *sempre rall - e -*

- dim. *pp* *ppp*

wil - ling — that Cu - pid shall guide, shall guide. —

dim. *ppp*

Cu - - pid shall be guide. —

dim. *ppp*

Cu - - pid shall be guide. —

dim. *ppp*

Cu - - pid shall be guide. —

dim. *molto rit.* *D.S.*

Entrance and Song.

"I'd Like it."

No 3.

Ameer and Chorus.

Ameer.

1. If you've
2. _____
3. _____

got a bus - y rab - bits foot. or an - y kind of charm. I'd
whale that swal - lowed Jo - nah has an - - oth - er va - cant place, I'd
Eu - ro - pe - an crit - ics would stop lec - tur - ing the stage, I'd

Chorus. Ameer.

like it He'd like it That will keep a - way a cred - i - tor or
like it He'd like it If you ev - er find a mas - cot that you
like it He'd like it Or the hu - mor - ists stop jok - ing of the

Chorus. Ameer.

fill him with a-larm, I'd like it; He'd like it. I'm
think would fit my case. I'd like it; He'd like it. For
bal - let la - dies' age, I'd like it; He'd like it. When the

al - ways spil - ling salt, or else I break a look - ing glass; Each
ev' - ry kind of trou - ble I've a room or two to let: My
"Ri - vals is de - cid - ed to have ful - ly seen its day: When

time I go out for a walk I un - der lad - ders pass: If you've
bills have run so long at last they've run me in - to debt; If you
good old Rip Van Win - kle has been safe - ly laid a - way: If the

Chorus.

got a luck-y horse-shoe that will fit a per-fect ass I'd like it. He'd
 ev-er give a med-al for the big-gest Hoo-doo yet. I'd like it. He'd
 Dean of our pro-fes-sion would pro-duce an-oth-er play. I'd like it. He'd

Ameer.

like it:
 like it: } For I am a hu-man Hoo-doo, I'm a
 like it:

walk-ing mu-se-um of queers. And noth-ing that's good, Would oc-

Chorus.

cur if it could to me in a thous-and years. For

he is a hu - man Hoo-doo. He's a walk - ing mu-se-um of

Ameer. Chorus.
queers; And noth-ing that's good would oc - cur. if it could To

him in a thous-and years. DANCE.

loco.

1st & 2d Verse. D.S. 3d Verse.
2. If the
3. If the

Scene.

"Let Those Who'd Wed."

Ameer.

No 4.

Maestoso.

Piano introduction in B-flat major, 2/4 time. The music is marked *Maestoso* and *ff*. It features a series of chords in the right hand and a more active bass line in the left hand. The right hand has triplets of eighth notes in the second and third measures. The piece ends with a repeat sign and a *R.H.* (Right Hand) section.

Ameer.

Vocal melody and piano accompaniment for the first line of the song. The vocal line is in B-flat major, 2/4 time. The lyrics are: "Let those who'd wed _____ In love be led _____ before the". The piano accompaniment is marked *sfz* and *f*. It features a series of chords in the right hand and a more active bass line in the left hand.

Vocal melody and piano accompaniment for the second line of the song. The vocal line is in B-flat major, 2/4 time. The lyrics are: "Ameer's roy - al face _____ so that he may _____ With-out de-". The piano accompaniment is marked *f*. It features a series of chords in the right hand and a more active bass line in the left hand.

Ameer.

lay ————— Be-troth you with his roy - al grace

SOPR.

ALTO.

TEN.

BASS.

We would be

We would be

wed ————— By love we're led ————— be-fore the A - meers roy - al

wed ————— By love we're led ————— be-fore the A - meers roy - al

face ——— And pray he may ——— with-out de -

face ——— And pray he may ——— with-out de -

The first system consists of four vocal staves (two systems of two) and a piano accompaniment. The vocal parts have lyrics: "face ——— And pray he may ——— with-out de -". The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with some triplet markings.

lay ——— Be-troth us by his roy - al grace.

lay ——— Be-troth us by his roy - al grace.

pesante. **Tempo di Valse.**

sfz pesante. *sfz Prit.*

The second system continues the vocal and piano parts. The vocal parts have lyrics: "lay ——— Be-troth us by his roy - al grace." The piano accompaniment includes a section marked *pesante.* and **Tempo di Valse.** in 3/4 time. The final part of the system is marked *sfz pesante.* and *sfz Prit.* (Prestissimo).

Ameer. *a tempo.*

In gen - tle spring the

dim. *p* *a tempo.*

Ameer.

bird - ies sing "I love thee" — The

SOPR.

1 — love thee —

ALTO.

1 — love thee —

TEN.

1 — love thee —

BASS.

1 — love thee —

Ameer.

bliz - zard yells a - mong the dells "I love thee"

Ameer.

The ground - hog to his shad - ow

SOPR. I love thee

ALTO. I love thee

TEN. I love thee

BASS. I love thee

cries "Ich lieb' Dich" The Po - lar bear growls

Ich lieb' Dich

Ich lieb' Dich

from his lair I love but thee!

Grandissimo.

Meno mosso.

SOPR.
Fond love, true love tell thy se - cret

ALTO.
Fond love, true love tell thy se - cret

TEN.
Fond love, true love tell thy se - cret

BASS.
Fond love, true love tell thy se - cret

ff *Meno mosso.*

pray Where in na - ture hid - ing

pray Where in na - ture hid - ing

Art thou con-cealed to-day — Art thou

Art thou con-cealed to-day — Art thou

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

coy love spread in-cense o'er all — a -

coy love spread in-cense o'er all — a -

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, maintaining the forte (*ff*) dynamic.

pesante.

wak - en then, And list to hear, to hear thy sub-jects

wak - en then, And list to hear, to hear thy sub-jects

pesante.

call.

call.

call.

call.

Recitative and Song.

"Ah! Woe is Me."

No 5.

Mirzah.

Allegro. *RECIT.*

Ah! Woe is

molto cresc.

me, and sad my lot, A lone, un-loved, for sak-en me, No joy is mine, I

Moderato. *RECIT.*

wot But van-ished pos-i - tives, throughout my past I

a tempo. *RECIT.*

see _____ A sen - ti - ment - al

a tempo.

neg - a - tive, My ro - mance

f *sfz* *sfz*

SONG.

be 1. In cool se - ques - tered nook or
2. Love's own sweet words that com - fort

sfz *p*

glen no lov - er waits for me. In
brings a - las I do not hear Up -

his fond eyes love's look a - gain I can - not, can - not
on my hand the wed - ding ring as yet does not ap -

see ——— A - round my waist a man - ly arm I nev - er
pear ——— The wed - ding march, that sweet re - frain sounds not in

feel to be; His thought but to pro - tect from
rhythm clear; The brid - al veil, the silk - en

rit.
harm has not in - clud - ed me ——— Oh
train like vis - ions dis - ap - pear

years _____ Which hide the yearn - - ing, Oh

fears _____ in pride re - turn - ing Oh

tears to chide the burn - ing no com - fort

poco rit.

bring, or peace to me. _____

rit.

D.S.

Song and Chorus

No 6.

I am a Piratical Brigand, Highwayman.

Ameer.

Allegro molto.

p *sempre cresc.*

8

8 loco. *f* *ff* *f*

§ Ameer.

I am a pi - rat - ic - al brig - and, high - way - man, I'm
I'm full of a feel - ing for mur - der - ous deal - ing, I'm

Ameer.

bad with a cap-i - tal "B" Ha, Ha! I
"It" with a cap-i - tal "I" Ha, Ha! I

SOPR.

He's bad we can ver - y well see ____
He's "It" with a cap - i - tal "I" ____

ALTO.

TEN.

BASS.

He's bad we can ver - y well see ____
He's "It" with a cap - i - tal "I" ____

Ameer.

make no dis-tinc-tion 'twixt cler-gy and lay-men I'm tough with a cap-i - tal
wink. as I slaughter a moth-er or daughter, the lid of my hyp-no-tic

Ameer.

"T" Ha, Ha! I
eye Ha, Ha! I

SOPR.

He's tough as can pos - si - bly be. _____
He winks with a hyp - no - tic eye. _____

ALTO.

TEN.

BASS.

He's tough as can pos - si - bly be. _____
He winks with a hyp - no - tic eye. _____

sit and gloat as I cut a throat. I grin at the skulls I crack. I
 stir my pegs. and I pull the legs of men who have wealth to burn. I

Ha, Ha!

Ha, Ha!

The first system of the musical score. It begins with a vocal line in G major (one sharp) and 4/4 time. The lyrics are: "sit and gloat as I cut a throat. I grin at the skulls I crack. I stir my pegs. and I pull the legs of men who have wealth to burn. I". Below the vocal line are three staves for piano accompaniment. The first three staves are empty, and the fourth staff contains the lyrics "Ha, Ha!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The system ends with a double bar line.

jeer at the groans as I rack the bones of my vic-tims in caverns black. In a
 singe the wings of the gay young things and I smile as I watch them squirm. I

Ha, Ha!

Ha, Ha!

The second system of the musical score. It begins with a vocal line in G major (one sharp) and 4/4 time. The lyrics are: "jeer at the groans as I rack the bones of my vic-tims in caverns black. In a singe the wings of the gay young things and I smile as I watch them squirm. I". Below the vocal line are three staves for piano accompaniment. The first three staves are empty, and the fourth staff contains the lyrics "Ha, Ha!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The system ends with a double bar line.

fiend - ish way, I wash each day in a crim - son, go - ry flood. And
keep their ears for souv - e - nirs and with glee I gouge their eyes. My

Ha!

Ha!

when I kill I drink my fill in buck-ets of boil - ing blood.
mood it suits as they shoot the chutes down there where the lob - ster lies.

Oh!

Oh!

f

The musical score is written for a voice and piano. The key signature has one flat (B-flat). The vocal line is in a soprano or alto register. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The lyrics are written below the vocal staff. There are two instances of 'Ha!' and 'Oh!' which are written on a separate line below the vocal staff, with a fermata over the note. The score ends with a forte (f) dynamic marking and a fermata over the final note.

SOPR.

Oh!! Oh!!! Oh!!!! Oh! Oh!! Oh!!! Oh!!!! And His

ALTO.

TEN.

BASS.

Oh!! Oh!!! Oh!!!! Oh! Oh!! Oh!!! Oh!!!! And His

Ameer.

Oh! the

when he'll kill, he'll drink his fill in buck-ets of boil - ing blood;
mood it suits as they shoot the chutes down, down where the lob - ster lies.

when he'll kill, he'll drink his fill in buck-ets of boil - ing blood;
mood it suits as they shoot the chutes down, down where the lob - ster lies.

p pi-rate of books is n't in it a par-ti-cle side of the crimes I have

cresc. *sfz* *p*

done in a day, Tho' by his looks he's a ver-y bad ar-ti-cle

p *cresc.*

Ameer. *rit.* old Cap-tain Kidd ran a Y. M. C. A. *a tempo. unis.*

SOPR. & ALTO. *f* The pi-rate of books is-n't

TEN. *f* The pi-rate of books is-n't

BASS. *f*

rit. *sfz* *a tempo* *sfz* *p* *cresc.*

in it a par-ti-cle side of the crimes he has done in a day.

in it a par-ti-cle side of the crimes he has done in a day.

sfz *p*

Tho' by his looks he's a ver-y bad ar-ti-cle

Tho' by his looks he's a ver-y bad ar-ti-cle

p *cresc.*

Old Cap-tain Kidd ran a Y. M. C. A.

Old Cap-tain Kidd ran a Y. M. C. A.

sfz *Fine.* *D.S. al Fine.*

No 7.

Finale.

ACT I.

Away with him.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

A - way — with him, a - way! The

A - way — with him, a - way! The

for - feit he must pay! This con - tu - ma - cious, bold au - da - cious,

for - feit he must pay! This con - tu - ma - cious, bold au - da - cious,

most out-rage-ous brig-and-a-cious Hang-dog; Cut - throat; Let him

most out-rage-ous brig-and-a-cious Hang-dog; Cut - throat; Let him

Mirzah.

Stay! —

die ere fall of night; A - way with him, a - way with him, a - way.

die ere fall of night; A - way with him, a - way with him, a - way.

Mirzah. *rit* *Recit*

— this must not, shall not be! Tho' he has act-ed sad-ly,—

You must not treat him bad-ly. For Pi-rate! Brig-and tho' he

Mirzah. *molto cres* Ameer.

be, I love him! She loves me—

SOPR.

ALTO.

TENOR.

BASS.

She loves him!

She loves him!

SOLI COL CHORUS.

65

SOPR.
Heav - en doth be - friend him! While an - cient maids de - fend him, For

ALTO.
Heav - en doth be - friend him! While an - cient maids de - fend him, For

TENOR.
Heav - en doth be - friend him! While an - cient maids de - fend him, For

BASS.
Heav - en doth be - friend him! While an - cient maids de - fend him, For

Moderato.

Pi - rate, Brig - and tho' he be, The maid in - deed in man - ner free, Con -

Pi - rate, Brig - and tho' he be, The maid in - deed in man - ner free, Con -

fessed tho' sad his ac - tion, She loves him to dis - trac - tion, She

fessed tho' sad his ac - tion, She loves him to dis - trac - tion, She

Allegro giocoso.

rit.

loves him, yes she loves him to dis - trac - tion.

rit.

loves him, yes she loves him to dis - trac - tion.

Allegro giocoso.

atempo f dim

Mirzah.

I love him, I love him, No oth - er a - bove him, In

p

fig - ure or form can com - pare, His vir - tues the rar - est, His

Const. Ameer.

fea-tures the fair - est, Just look at his hor - ri - ble stare! — The

maid in a fash - ion, for me shows a pas - sion, Dis -

poco rit

guise does-n't fool her a bit; My fig - ure ro - man - tic, My

poco rit

mus - cles gi - gan - tic, Have cer - tain - ly made quite a

Constance.

Ah!

Mirzah.

I loved him be - fore! 'Tis him I a -

Ameer.

hit. I can't fool her a bit;

Blakjak.

With-out er - u - di - tion, I'll stop com-pe - ti - tion, Too

SOPR.

She loves, but him,

ALTO.

TENOR.

She loves, but him,

BASS.

L.H.

What a hor-ri-ble stare! Ah! dore. Ah, me! His vir-tues the

But I've made quite a hit. I've ma-ny can't work at a trade With chain and with fet-ter I

Ah! With fet-ter we

Ah! With fet-ter we

No oth - er with him can com -
 rar - est, fea - tures the fair -
 made a hit I've
 think I had bet - ter Re - move this pi - rat - ic - al
 think he had bet - ter Re - move this pi - rat - ic - al
 think he had bet - ter Re - move this pi - rat - ic - al

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The vocal part is written on a single staff, while the piano part is written on a grand staff (treble and bass clefs). The lyrics are: "No oth - er with him can com - rar - est, fea - tures the fair - made a hit I've think I had bet - ter Re - move this pi - rat - ic - al think he had bet - ter Re - move this pi - rat - ic - al think he had bet - ter Re - move this pi - rat - ic - al". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Andante tranquillo.

pare, no one _____ com - pare. —

est, In spite of his hor - ri - ble stare. —

made a most de - cid - ed hit. —

blade, Re-move this pi - rat - ic - al blade. —

blade, Re - move this pi - rat - ic - al blade —

blade, Re - move this pi - rat - ic - al blade —

blade, Re - move this pi - rat - ic - al blade —

The vocal score consists of four systems of staves. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The fourth system has two staves. The lyrics are written below the staves. The music is in 2/4 time, key of D major, and tempo of Andante tranquillo.

Andante tranquillo.

fz

fz

The piano accompaniment consists of two staves (treble and bass clef). The music is in 2/4 time, key of D major, and tempo of Andante tranquillo. The first staff has a forte (f) dynamic marking. The second staff has a forte (f) dynamic marking.

Const. 3 3
With-out er - u - di - tion,

Fanny. 3 3
With-out er - u - di - tion,

Mirzah. 3 3
I love him, I love him;

Ameer. 3 3
The maid in a

Ralph 3 3
With-out er - u - di - tion,

Chamb. 3 3 3 3
With-out er - u - di - tion, He'll stop com-pe -

Blakj. 3 3 3 3
With-out er - u - di - tion, I'll stop com-pe -

SOPR. 3 3 3 3
With-out er - u - di - tion, He'll stop com-pe -

ALTO. 3 3 3 3
With-out er - u - di - tion, He'll stop com-pe -

TENOR. 3 3 3 3
With-out er - u - di - tion, He'll stop com-pe -

BASS. 3 3 3 3
With-out er - u - di - tion, He'll stop com-pe -

ff 3 3 3 3

trade, can't work at a trade. With chain and with fet - ter,

trade, can't work at a trade. With chain and with fet - ter,

pare, with fig-ure com- pare, His vir-tues the rar - est,

pas - sion; I've made a

trade, can't work at a trade. With chain and with fet - ter,

trade, With chain and with fet - ter, I think he had

trade, With chain and with fet - ter, I think I had

trade, With chain and with fet - ter We think he had

trade, With chain and with fet - ter We think he had

trade, With chain and with fet - ter We think he had

trade, With chain and with fet - ter We think he had

We think he had bet - ter, Re - move — this hor - ri - ble

We think he had bet - ter, Re - move — this hor - ri - ble

His fig - ure the fair - est, In spite — of hor - ri - ble

(Spoken.)
hit! My dis - guise don't fool, — no don't fool her a

We think he had bet - ter Re - move — this hor - ri - ble

bet - ter, Re - move — this pi - rat - ic - al

bet - ter, Re - move — this pi - rat - ic - al

bet - ter, *f* Re - move — this pi - rat - ic - al

bet - ter, *f* Re - move — this pi - rat - ic - al

bet - ter, Re - move — this pi - rat - ic - al

fz *fz*

blade.

blade.

stare Take me in - stead.

bit.

blade. Pray ex -

blade.

blade.

blade ————— What has she said?

blade ————— What has she said?

p

Ameer.

77



Ralph.

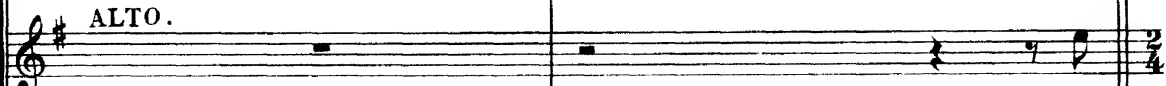


plain this sud-den whim; You de-clare a love for him oh, my!

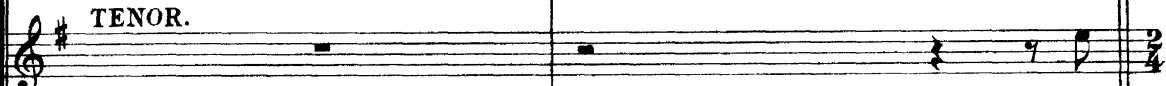
SOPR.



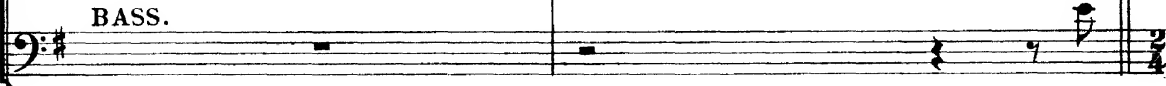
ALTO.



TENOR.

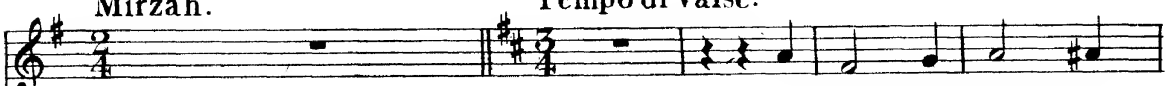


BASS.



Mirzah.

Tempo di Valse.

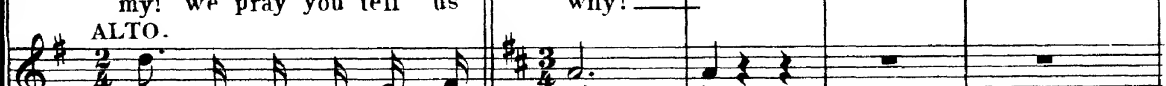


SOP

rall



ALTO.



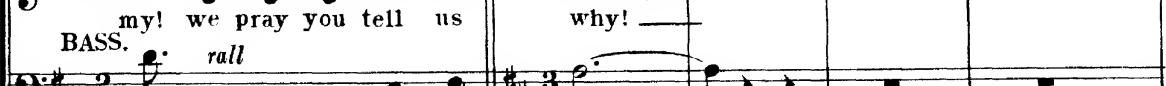
TENOR.

rall



BASS.

rall



Const

The

Fanny.

"I love thee"

Mirzah.

bird - lets sing "I love thee!"

Ameer.

Oh, stop it! For good-ness sake drop it!

Ralph.

"I love thee"

Chamb.

"I love thee"

Blakj.

"I love thee"

SOPR.

"I love thee"

ALTO.

"I love thee"

TENOR.

"I love thee"

BASS.

"I love thee"

whisp' ring breeze Sighs thro' the trees "I love thee" —

Al-low me to

"I —

"I —

"I —

"I —

"I —

"I —

"I —

Fanny.



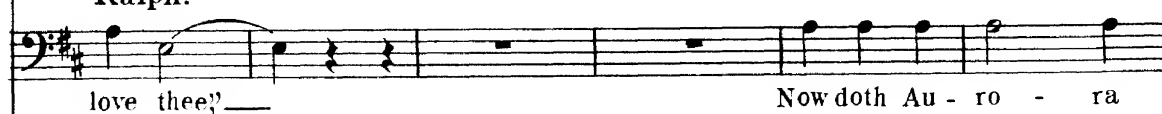
Mirzah.



Ameer.



Ralph.



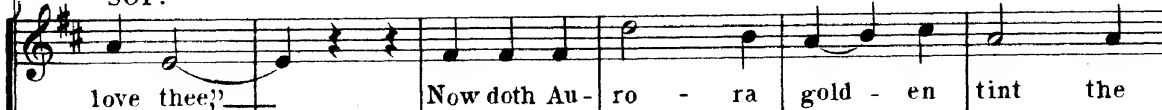
Chamb.



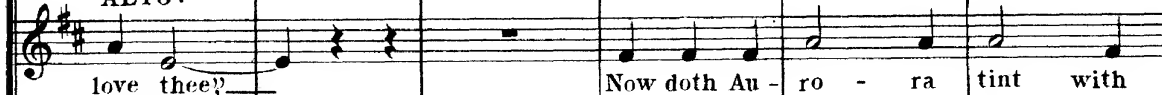
Blakj.



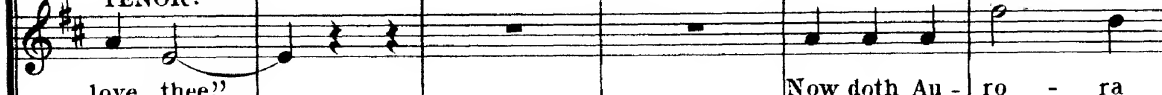
SOP.



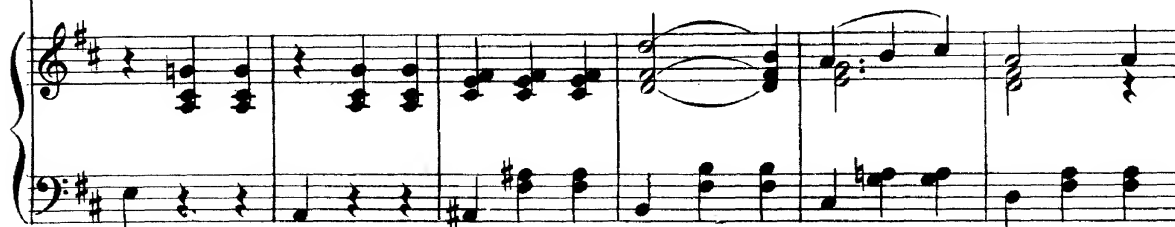
ALTO.



TENOR.



BASS



fresh a - wak - en'd dawn, _____ The ver - dure kissed by

gold the fresh a - wak - en'd dawn, The ver - dure kissed by

Al - low me to die. _____ Won't you please be

tint _____ with gold the dawn, The ver - dure kissed by

tint _____ with gold, _____ The ver - dure kissed by

tint _____ with gold, _____ The ver - dure kissed by

fresh a - wak - en'd dawn, _____ The ver - dure kissed by

gold the fresh a - wak - en'd dawn, The ver - dure kissed by

tint _____ with gold the dawn, The ver - dure kissed by

tint _____ with gold _____ The ver - dure kissed by

dew - y mist hails na - ture's brid - al morn. — *rit*

dew - y mist hails na - - ture's morn. — *rit*

qui - et and good, Let me die as a gen - tle - man should: E - *rit a tempo*

dew - y mist hails na - - ture's morn. — *rit*

dew - y mist hails na - - ture's morn. — *rit*

dew - y mist hails na - - ture's morn. — *rit*

dew - y mist hails na - ture's brid - al morn. — *rit*

dew - y mist hails na - - ture's morn. — *rit*

dew - y mist hails na - ture's brid - al morn. — *rit*

dew - y mist hails na - - ture's morn. — *rit*

dew - y mist hails na - - ture's morn. — *rit*

Allegro molto.

83

Ameer.

- nough, I say, I'll not a-way, You hear me tell you so; My

an-ger melts, I'm some-one else, I must de-cline to go; For

I de-mand it as my right, Be-fore I'm tak-en out of sight, That

I my fate must on-ly hear from out the mouth of

Ameer. *Lento.* **Allegro molto.**

your A-meer. I've got them there!—

Blakj. No one shall in-ter-

SOP. From our A-meer!

ALTO. From our A-meer!

TENOR. From our A-meer!

BASS.

Lento. *Allegro molto.*

Blakj. **Chamb.**

fere— You'll go with me this noon,— Sub-mit, I'll get you

Ameer. **Chamb.**

out,— This ver-y aft-er-noon,— You won't for-get? I

Chamb. Ameer. Chamb.

won't for-get! You'd bet - ter not! I know the spot.

Maestoso.
Ameer. *Recit*

So be it then, this pop-u-lar de - mand I will not spurn, But

Maestoso.

Recit *eres*

Ameer. *marcato*

on-ly for a - while, Then I'll re - turn — And

SOP.

He will re - turn! —

ALTO.

TENOR.

He will re - turn! —

BASS.

Ameer.

Tempo di Valse.
molto pesante.

things you'll learn when I re-turn, When I re-turn.

mf *fz* *ff*

SOLI COL CHORUS.

SOP.

ALTO.

TENOR.

BASS.

Fond love, true love,

ff

Tell thy secret pray, Where in nature's

ff

hid - ing, Art thou con - cealed to - day,

hid - ing, Art thou con - cealed to - day,

Art thou coy love, Spread in - cense o'er

Art thou coy love, Spread in - cense o'er

all, A - wak - en then, And list - to hear, To

all, A - wak - en then, And list - to hear, To

pesante.

a tempo.

hear_ thy sub - jects call. —

hear_ thy sub - jects call. —

fz

fff a tempo.

8va loco.

più mosso

sfz

End of Act I.

Male Chorus.

No 8a

"With Stealthy Footseps Falling"

ACT II.

Allegro misterioso.

pp

TENORS. *pp*

BASSES. With

pp

stealth - y foot - steps fall - ing, We creep up - on our

prey With quick-ness most ap pall - ing, Their

gold we take a - way, ——— Hush! hush! Hush! hush!

pp

pp

Cau - tion is the watch - word That suc - cess de - pends up - on.

Hush! hush! Hush! hush! Si - lence is a qui - et thing When

unis.

unis.

mur - der's to be done, When mur - der, mur - der,

ff *p*

ff *p*

f *f* *tr* *tr* *tr* *tr*

mur - der's to be done. All mem - bers in good standing in the

f *f* *3*

f *p* *f* *p*

p *f* *p*

house of Cut and Slash. All who hear our tones com -

ff *ten* *ten*

ff *ff* *tr*

That suc-cess de-pends up-on. Hush! hush! Hush! hush!

unis.

Si - lence is a qui - et thing when mur - der's to be done.

unis.

Hush! hush! Hush! hush! Hush! hush! Hush! hush!

dim in - u - en - do al Fine.

Ah! Hush! hush! hush! hush!

pp pppp pppp

No 8b (Song) IF THERE'S ANY KIND OF CRIME.

§Blakjak.

1. If there's a - ny kind of crime your want - ing
2. If an un - cle rich you'd like to put a -

Blakj.

done ——— We can do it with a dis-count off for cash, ——— To
way ——— It's as ea-sy as the lit - tle rule of three, ——— Or
TENORS.
want - ing done, off for cash,
put a-way, rule of three,
BASSES.

cut a throat for us is on - ly fun, ——— For the
if a sick - ly cous - in's in the way ——— All you
is on - ly fun,
is in the way,

lead - ers in the trade are Cut and Slash! Such a
have to do is drop a line to me. With an

Cut and Slash!
line to me.

p

Blakjak.

sim - ple thing as steal - ing, Not a con - fi - dence re -
air most sym - pa - thet - ic, We can shock a par - a -

fz *f* *p*

- veal - ing, We are up in the la - test styles, — And to
- let - ic, For e - lec - tro - cu - tion we've a nov - el plan, — And for

f *p* *f* *f*

do a ghast - ly mur - der we've en - gaged a thir - ty third - er, With a
broil - ing or for roast - ing, it's a sim - ple fact, not boast - ing, We em -

p *cres.*

Blakjak.

coun - te - nance that's al - ways wreathed in smiles. ____
play a ver - y sci - en - tif - ic man. ____

TENORS.

BASSES.

Such a sim - ple thing as
With an air that's sym - pa -

f *f* *f* *p*

steal - ing, Not a con - fi - dence re - veal - ing; And to
- thet - ic, We can shock a par - a - let - ic, And for

sfz *f* *p* *fz*

do a ghast-ly mur-der, we've en-gaged a thir-ty third-er, With a
broil-ing and for roast-ing, it's a sim-ple fact not boast-ing We em-

coun- te-nance that's al-ways wreathed in smiles.
-ploy a ver - y sci - en - tif - ic man. Ha, ha, ha, ha, ha, ha, ha, ha! —

A musical score for a piece titled "Dance". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two measures. The first measure is marked with a "V" (Vivace) and the second measure is marked with an "f" (forte). The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Dance.

A musical score for a piece titled "Dance." The score is written for piano (p) and features a complex arrangement of notes and rests. The notation includes a treble clef and a bass clef. The music is characterized by a series of chords and melodic lines, with a prominent use of the piano (p) dynamic. The score is presented in a single system, with the title "Dance." written above the staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change from one flat to two flats. The bass staff provides a harmonic accompaniment with sustained notes and chords. The score is written in a standard musical notation style with a common time signature.

No 9.

Brigand's Song.

"Let Others Boast!"
Ameer and Brigands.

CHORUS.

Ameer and Basses.

1. Let oth-ers boast of a
2. A sau-cy jade is a

Un poco pesante.

(Bus)

right smart wife, a wife who's ne'er a jilt, A Brig-and's toast is a
Brig-and's blade, what jest hath wit so keen? No hide so thick can re-

(Bus)

good sharp knife, A knife from point to hilt. A
- sist the trick, Of its mer-ry point I ween. A

cut! a thrust! let him who must, Right well its tem - per
start, a dart, a stab like this, Full well its hu - mor

feel, A flash, a sting, a wel - come ring,
know, A cry, a shriek, they nev - er speak,

The sound of all true steel.
Who feel our dag - gers blow.

With slish, slash, slash, and a clish, clash, clash, who

f

val-ues well his life, Will nev-er fight with men of might When

armed with a good sharp knife.

DANCE.

f

Fine.

D.S.al Fine.

Quartette.

No 10

"Surprise. Surprise Astounding!"

Constance, Fanny, Ralph and Blakjak.

Un poco agitato.

Const. *f* *p* Sur-prise! sur-prise, As - tound - ing! My

Fanny. *f* *p* Sur-prise! sur-prise, As - tound - ing! My

Ralph. *f* *p* Sur-prise! sur-prise, As - tound - ing! My

Blakj. *f* *p* Sur-prise! sur-prise, As - tound - ing! My

molto
piu lento. *Andante mosso.*

sen - ses quite con - found - ing. Ah! luck - y chance, — that brought you

Ah! luck - y chance,

sen - ses quite con - found - ing. Un luck - y chance,

What luck - y chance,

Andante mosso.

here, _____ While we at-tired like boys ap - pear, _____ Ah!

That brought us here, While like boys we ap - pear, _____

That brought us here, Why like boys ap - pear, _____

Has brought them here, Like boys they both ap - - pear, _____

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines.

can it be, you do not see, How love for thee has brought me

A - side I'll put pro - pri - e -

Oh, false one, tell me, how can it be, Your love for

pray walk with me, pray walk with me,

The piano accompaniment continues with a similar texture, featuring a treble staff with a melodic line and a bass staff with harmonic support. The system concludes with a final chord in the piano part.

here from o'er the sea? Has brought me here from o'er the

ty and try to

me has brought you

I'll let you see how

sea, from o'er the sea.

see how nice he'll be, he'll be.

here from o'er the sea from o'er the sea.

nice, how nice I'll be.

dim

Const.

A heart that loves, no dis-tance knows, _____ Nor is it

p *express*

bound by flight of time, _____ Love is a seed that buds and

grows, _____ To con-stant-cy, to con-stant-cy sub-lime _____

Ralph.

A heart that loves, a love that grows, _____

Should loy-al be thro' flight of time, _____ Lest when in

need, a lack it shows, _____ Of con-stan-cy, of con-stan-cy sub-

Const. My mo-tive plain, _____ He can-not see, _____ time, Ah! yes she says, She loves but

Tempo I! The A-meer's bride he thinks I'll be. Un-luck-y me, And yet the A meer's bride will be.

Const.
chance, ——— That brought me here, ——— Not pleased at

Fanny.

Ralph. Ah! luck-y chance, That brought me here,

Un luck-y chance, That brought her here,

Blakjak.
Ah! luck-y chance, That brought you here,

all does he ap - pear, ——— 'Tis plain to see, he

Ah! his heart I must cheer, A - gain

Weds she our A - meer, ——— 'Tis plain to see, She

With joy my heart to cheer, ——— Pray walk with

thinks to be the A - meer's bride has brought me here from o'er the sea

I'll put a - side pro - pri - e -

is not for me, She came the A - meer's

me, pray walk with me, I'll let you

Has brought me here from o'er the sea, From

- ty, and see ————— How nice he'll

bride to be, the A - meer's bride she

see how nice, how

poco a poco rallantando.

o'er the sea, The A-meer's bride
 be he'll he, A-gain I'll see
 means to be, She cross'd the sea
 nice I'll be, A-gain you'll see how nice I'll

poco a poco rallantando.

ten
 He thinks I'll be, he thinks I'll be.
ten
 How nice he'll be, how nice he'll be.
ten
 His bride to be, his bride to be.
 be how nice I'll be.

Duet.

Old Maids are Willing to Please.

No 11.

Chamberlain and Mirzah.

Allegretto



§ Cham.

1. When first I de - cid - ed I'd like mar - ried life, I
 2. When a man weds a wid - ow, he'd bet - ter take care; His
 3. When a young girl you mar - ry, ex - pens - es in - crease: A -

§

said to my - self, said I — "Now moth - er ad - vised an old
 stay - ing out nights, is done: — The old, old ex - cuse, he will
 way goes your hard earned wealth: — Your as - sets con - sist, as you

Mirzah.

maid for a wife, "And she ought to know" said I, ——— I
find is no use, 'Twas used by the late num-ber one: ——— In
foot up the list, Of a smile and your u - su - al health: ——— An

don't know your moth - er, but some way or oth - er. Her
man - ner con - tra - ry. the old maid you mar - ry. A
old maid is fun - ny, she don't care for mon - ey Her

coun - sel with my view a - grees; — For maid - ens of twen - ty. like
wrong in your ac - tion ne'er sees, — No need of ex - plain - ing. she's
need with your in - come a - grees, — If you have - n't a bank - full, she's

wid - ows. are plen - ty, But old maids are will - ing to
 nev - er com - plain - ing, For old maids are will - ing to
 e - qual - ly thank - ful, For old maids are will - ing to

Tempo di Valse. *rit.* *a tempo.* **Both.**

please. _____
 please. _____ } I'm glad that the words of { my } moth - er _____
 please. _____ { your }

poco rit. *a tempo.*

— Which she said as { I } sat on her knees, — Were an
 { you }

ar - gu - ment rife When { I / you } looked for a wife. For a

man likes the first one he sees; _____ Now

ev - er be - ware of the wid - ows. _____ The

maid - ens are like - ly to tease, _____ For

wid - ows are flight - y, And girls hight - y tight - y, But

rit.

old maids are will - ing to please. ——— DANCE.

*D.S.
al Fine*

Fine.

March.

No 12a

Ralph and Female Chorus.

Soldiers All.

Tempo di Marcia.

FEMALE CHORUS.

Sol - diers all, du - ty's call, Sends us forth to meet the foe-man

All we crave sol - dier's grave. Timid fear have we of no man Rat-a-

plan. rat-a-plan, rat-a - plan, rat-a-plan, rat-a - plan, plan, plan. plan.

plan. Rat-a - plan, rat-a-plan, rat-a - plan, rat-a-plan, rat-a -

plan, plan, plan. plan. With a boom, boom, boom! And a

zoom, zoom, zoom! Rat-a - plan, rat-a-plan, rat-a - plan, rat-a-plan, rat-a -

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line has a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

plan For - ward we go. forth to meet the

The second system continues the vocal melody with the lyrics "plan For - ward we go. forth to meet the". The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and the left hand providing harmonic support.

foe, Loud let the bu - - gle blow its bold ta - ta -

The third system concludes the vocal phrase with the lyrics "foe, Loud let the bu - - gle blow its bold ta - ta -". The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

ran - ta - ta - ta For - ward the cry. Let our ban - ners

The first system of the musical score. It consists of two vocal staves (soprano and alto) and a piano accompaniment with treble and bass staves. The key signature has two flats (B-flat and E-flat). The vocal lines have lyrics: "ran - ta - ta - ta For - ward the cry. Let our ban - ners". The piano accompaniment features chords and moving lines in both hands.

fly so for-ward we to vic - to - ry at du - ty's call - ing. —

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "fly so for-ward we to vic - to - ry at du - ty's call - ing. —". The piano accompaniment continues with similar harmonic and melodic patterns.

March.

ff

The third system of the musical score, marked "March." and "ff" (fortissimo). It features a more rhythmic and energetic piano accompaniment with chords and moving lines in both hands. The key signature remains two flats.

The fourth system of the musical score, continuing the march. It features a more rhythmic and energetic piano accompaniment with chords and moving lines in both hands. The key signature remains two flats.

The fifth system of the musical score, concluding the march. It features a more rhythmic and energetic piano accompaniment with chords and moving lines in both hands. The key signature remains two flats.

No 12^b SONG "A SOLDIER NEEDS NO TRUER FRIEND."

Ralph.

A sol - dier needs no tru - er

friend Than by his side is

Rat - a - plan, rat - a - plan!

hang - - - ing. A trust - y sword its aid to

Rat - a - plan, rat - a - plan!

lend _____ While sound - ing, sound-ing steel is

Rat-a-plan, rat-a-plan.

The first system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat major). The vocal line has a long note on 'lend' followed by a phrase 'While sound - ing, sound-ing steel is'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets marked '3'.

clang - - ing. A

while steel is clang - - ing.

The second system of the musical score. The vocal line continues with 'clang - - ing.' and 'while steel is clang - - ing.'. The piano accompaniment continues with similar rhythmic patterns and triplets. A section marked 'A' begins at the end of the system.

Ralph.

blade to wield on tent - ed field, its temper oft - en try-ing: A

The third system of the musical score. It begins with a vocal entry labeled 'Ralph.' The vocal line continues with 'blade to wield on tent - ed field, its temper oft - en try-ing:'. The piano accompaniment continues with similar rhythmic patterns and triplets. A section marked 'A' begins at the end of the system.

lunge then car-ry, a thrust then par-ry, on skill - ful wrist re -

ly - ing; A lunge, then car-ry, A thrust, then

Rat-a-plan,

par - ry on skill - - ful wrist re -

rat - a - plan, rat - a - plan, rat - a - plan, plan,

ly - - - ing For - ward we go,
plan. For - ward we go,

Forth to meet the foe; Loud let the bu - gle
Forth to meet the foe; Loud let the bu - gle

blow its bold ta-ta - ran - ta - ta - ta! For - ward the cry.
blow its bold ta-ta - ran - ta - ta - ta! For - ward the cry,

Let our ban - ners fly so for - ward we to vic - to -

Let our ban - ners fly so for - ward we to vic - to -

8 *loco.*

ry at du - ty's call - - ing. Hur -

ry at du - ty's call - - ing. Hur -

rah! Hur - rah!

rah! Hur - rah!

Duet.

The Armored Knight.

No 13.

Fanny and Blakjak.

Moderato. **Blakj. %**

1. In old - en days the armor'd Knight set

Fanny. %

2. Aged sire with frantic ire now

Blakj. %

3. hundred years have pass'd since then a

Moderato.

p

Fan.

forth to seek his La - dy fair With clank of chains in haunt - ed lanes he

Blakj.

loud - ly speaks from shade re-mote Thy throat is hoarse, thy voice is coarse and

Fan.

ghost-ly spec - tre now is he And as of yore be-fore her door he

Blakj. Fan.

suf - fered most chiv-al - rous pains To win a tress of gold - en hair, to

Fan. Blakj.

such bad notes I can't en-dorse He drops the Knight with-in the moat, the

Blakj. Fan.

sings his dit - ty o'er and o'er, He sings with knight - ly court - e - sy, no

Blakj.

win a tress, No more or less, with court - ly mien he paid ad-dress, he

Fan.

Cas - tle moat, He dropped a note but still a liq - uid voice will quote, a

Blakj.

heed gives she To words which he still war - bles forth with phan - tom glee in

rit. Allegro moderato.

court - ly paid ad - - dress. _____

liq - uid voice will quote. _____

skel - e - ton key. _____

Fan. *unis.*

Blakj. *unis.*

"Fair La - dy give heed - ing, Oh list to my

plead - ing (here he plunks on his light gui - tar) _____ "I

prayer take com - pas - sion on me and my pas - sion, The door of thy

heart un - bar.

DANCE.

2. Her

3. A

D.S.

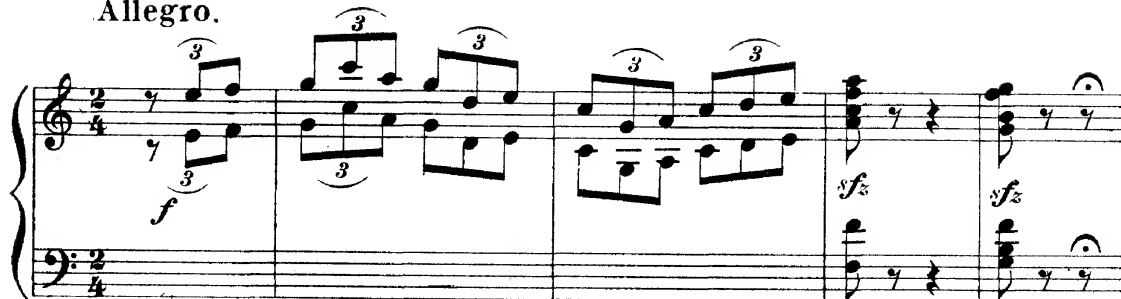
Song.

"The Rubber Man."

No 14.

Ameer.

Allegro.



Moderato.

§ Ameer.



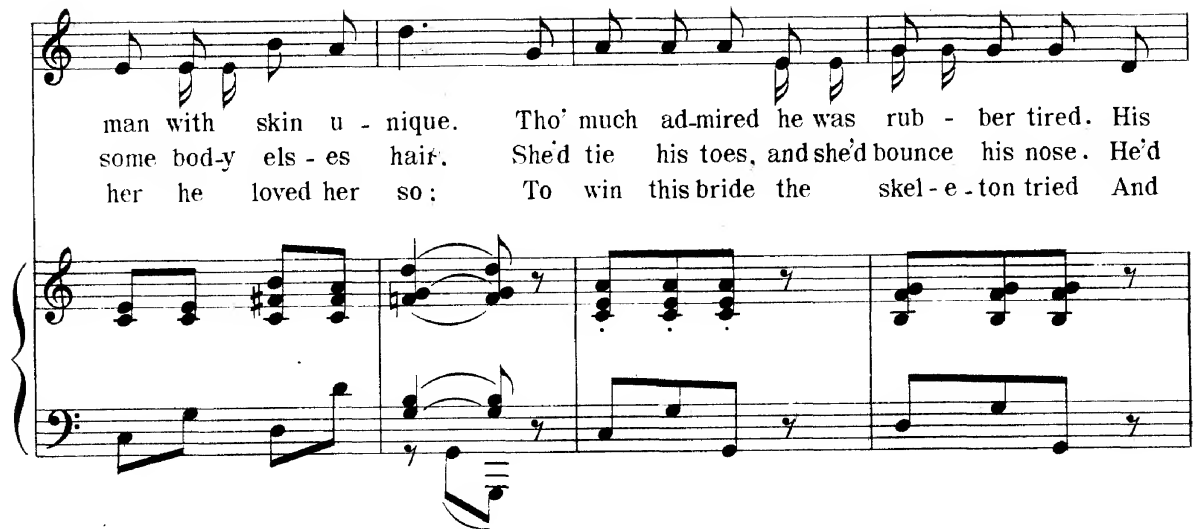
1. One day I went in a side-show tent, and I saw a wond'rous
 2. He fell in love with a tur-tle dove from a vil-lage in Del-a-
 3. They wed that spring and all went well 'till a skel-e-ton joined the

Moderato.

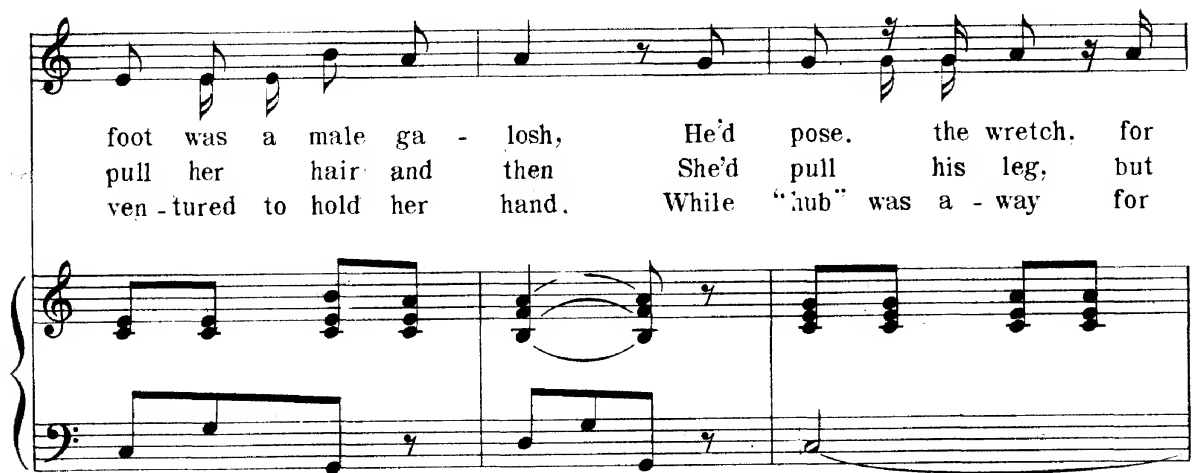


- freak, Whose life be-gan as a rub-ber man, a
 ware; Who wore, in a fash-ion known as cir-cas-sian
 show; In min-strel tones (for he played the bones,) told

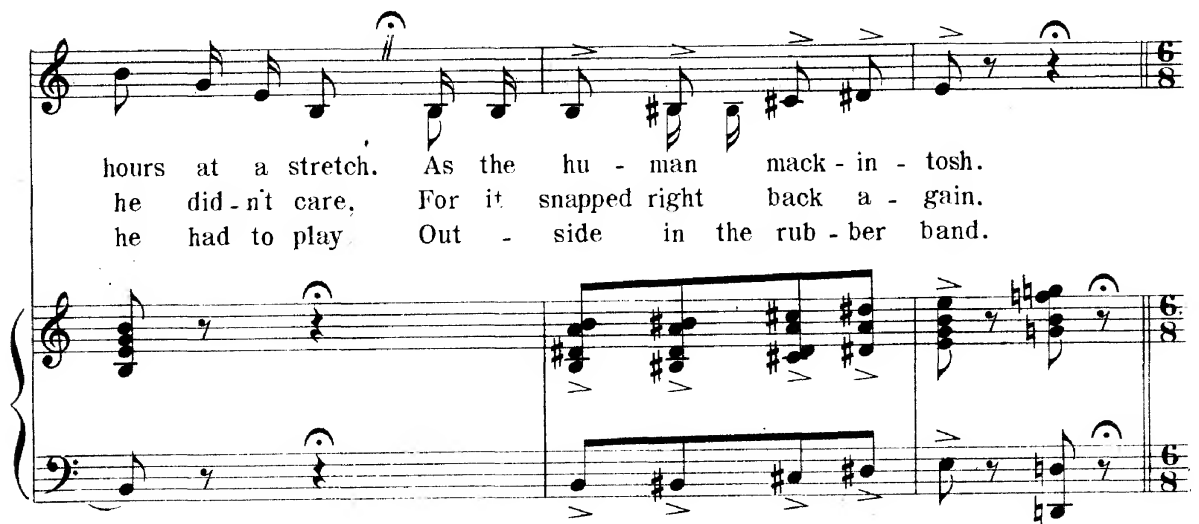




man with skin u - nique. Tho' much ad-mired he was rub - ber tired. His
 some bod-y els - es hair. She'd tie his toes, and she'd bounce his nose. He'd
 her he loved her so: To win this bride the skel - e - ton tried And



foot was a male ga - losh, He'd pose. the wretch, for
 pull her hair and then She'd pull his leg, but
 ven - tured to hold her hand. While "hub" was a - way for



hours at a stretch. As the hu - man mack - in - tosh.
 he did - n't care, For it snapped right back a - gain.
 he had to play Out - side in the rub - ber band.

Allegro moderato.

He was billed as the hu-man um -
 He was billed as the hu-man um -
 He was billed as the hu-man um -

Allegro moderato.

brel - la _____ His hide was a wa-ter proof wrap; Wide - ly
 brel - la _____ His hide was a wa-ter proof wrap; Wide - ly
 brel - la _____ His hide was a wa-ter proof wrap; Wide - ly

known as the rubber skinned fel-low _____ His job was a life - long
 known as the rubber skinned fel-low _____ His job was a life - long
 known as the rubber skinned fel-low _____ His job was a life - long

snap. To call him down was to chance the worst For he
 snap. To dis - a - gree in an ar - gu - ment free, With
 snap. He vowed he'd pick (when he saw the trick,) A

knew the risk they ran — If they blew him up he was
 him was a ver - y bad plan — With e - las - tic joint he would
 bone with that skel - e - ton man — But he sim - ply died of a

poco rit.

apt to burst } For he was a rub - ber
 stretch the point }
 punc - tured pride }

a tempo.

Ameer.
man _____

SOPR.

1. He was billed as the hu - man um - brel - la His
 2. He was billed as the hu - man um - brel - la His
 3. He was billed as the hu - man um - brel - la His

ALTO.

TEN.

1. He was billed as the hu - man um - brel - la His
 2. He was billed as the hu - man um - brel - la His
 3. He was billed as the hu - man um - brel - la His

BASS.

hide was a wa - ter proof wrap; If they
 hide was a wa - ter proof wrap; With e -
 hide was a wa - ter proof wrap; But he

hide was a wa - ter proof wrap; If they
 hide was a wa - ter proof wrap; With e -
 hide was a wa - ter proof wrap; But he

blew — him up he was apt to burst, For
 las - tic joint he would stretch the point, For
 sim - ply died of a punc - tured pride, For

blew — him up he was apt to burst, For
 las - tic joint he would stretch the point, For
 laid down and died of a punc - tured pride, For

poco rit.

he was a rub - ber man. *D.S. al Fine.*
 he was a rub - ber man.
 he was a rub - ber man.

he was a rub - ber man. *Fine.*
 he was a rub - ber man.
 he was a rub - ber man.

trium fz Fine.

Finale.

No 15.

ACT II.

Surrender, Surrender.

CHORUS of BRIGANDS.

TENORS.

With

steal - thy foot - steps

fall - - ing We

BASSES.

All^o misterioso.

The musical score is written for a Chorus of Brigands, with vocal parts for Tenors and Basses, and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'All^o misterioso.' and the dynamics are 'pp' (pianissimo). The lyrics are: 'With steal - thy foot - steps fall - - ing We creep up - on our prey With quick - ness most ap - pall - ing Their gold we take a - way.'

Constance.
pp

Oh! what is the feel - ing Now o - ver us steal - ing that some - thing is

Fanny.
pp

TENORS.
pp Hush, Hush, Hush, Hush,

BASSES.

pp

bound _____ to oc - cur. _____

unis.

Cau - tion is the watch - word That suc - cess de - pends up on:

unis.

A feel - ing re - semb - ling A shak - ing and trembling combined with in -

Hush, Hush, Hush, Hush,

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The vocal lines feature triplets and slurs. The piano accompaniment includes chords and single notes.

tense ————— Mal - - de - mer!

unis. Si - lence is a qui - et thing when *unis.* mur - der's to be done.

Allegro.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The vocal lines include a long note for 'tense' and a double bar line. The piano accompaniment includes chords and single notes. The tempo marking 'Allegro.' is present at the end of the system.

Blakjak.

Stand back — make way —

The musical score for 'Blakjak.' features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a rest, followed by a melody. The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *rit.* (ritardando).

Allegretto.

Ameer.

For the treasure we've se-cured to - - day — Now

The musical score for 'Allegretto.' is in 6/8 time. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line includes a *rit.* (ritardando) marking. The piano accompaniment has a steady rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

Cham-ber-lain, You know, the coach, And what we have at stake; Sup-

This section continues the musical score with a vocal line and piano accompaniment. The key signature remains one sharp (F#). The piano accompaniment features a consistent rhythmic pattern.

pose in-side, My prom-ised bride, They've cap-tured by mis-take —

The final section of the musical score on this page, continuing the vocal and piano parts. The key signature is one sharp (F#). The piano accompaniment maintains the established rhythmic pattern.

Chamberlain.

Ameer.

With what you say. I quite a-gree. The ver-y same thought came to me — Good

heav-ens! look there. 'Tis Mir-zah I swear, Now here's a pret-ty pic-kle I

Mirzah. Moderato.

Ameer.

must declare. 'Tis he! 'tis he! I've set me eyes up-on. For goodness sake, keep

Tempo giusto.

still; I'm here to see what's go-ing on.

Const. *pp*

'Tis best that what de - vel - ops I should

Fanny.

'Tis best that what de - vel - ops I should

Mirzah.

Ameer.

Great Scott! just what de - vel - ops They will

Chamb.

Blakj.

Too bad that what de - vel - ops They will

p

see be - fore I go ——— Just what this plot en -

see be - fore I go ——— Just what this plot en -

see be - fore they go ——— Just what my plot en -

see be - fore they go ——— Just what this plot en -

vel-ops Is worth my while to know; Ah yes. just what de-

vel-ops Is worth my while to know; Ah yes. just what de-

vel-ops I don't want them to know; Now —

vel-ops A - las they all will know; Too bad that what de-

The first system of the musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "vel-ops Is worth my while to know; Ah yes. just what de-", "vel-ops Is worth my while to know; Ah yes. just what de-", "vel-ops I don't want them to know; Now —", and "vel-ops A - las they all will know; Too bad that what de-".

vel - ops I must see be - fore I

vel - ops I must see be - fore I

— just what de - vel - ops they will see. They'll see be - fore they

vel - ops They will see be - fore they

The second system of the musical score continues with six staves. The first four staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment. The lyrics are: "vel - ops I must see be - fore I", "vel - ops I must see be - fore I", "— just what de - vel - ops they will see. They'll see be - fore they", and "vel - ops They will see be - fore they".

go ————— Just what this plot en - vel-ops It is

go ————— Just what this plot en - vel-ops It is

go. They'll see it all I know; Just what our plot en - vel-ops I don't —

go ————— Just what our plot en - vel-ops They will

quite my place to know ————— quite ————— my place to

quite my place to know —

I must

I sure-ly don't want them to know — I don't want them to

see be - fore they go — A - - las

A-las they all will

know I must know be-fore I
 I, too must know I must know be-fore I
 know Ah, I must surely know be-fore I
 know I don't want them I don't want them to
 they'll know. They'll know be-fore they
 know A-las they all will know be-fore they

rit.

Tempo di Marcia.

go.
 go.
 go.
 go.
 know.
 go.
 go.

Tempo di Marcia.

pp

sempre marcato.

Allegro. **Ralph.**

Hold! Nor re-sistance deign, I bid you

Allegro molto.

yield in the Queen's name.

SOLDIERS.

ALTO. Sur-render! Sur-render! The house of Cut and Slash! Sur-

TEN. As-tounded! Con-founded! Cut. and Slash!

BASS.

ren-der! Sur-ren-der! Re-sistance now is rash, Re-sis-tance now is

Sur-rounded! Impounded! Cut and Slash! Re-sis-tance now is

rash! Re-sis-tance now is rash!

rash! Re-sis-tance now is rash!

ff *ff*

Moderato.

p *mf* *poco rit.*

Const.
Ah, how with plea-sure I can't con-ceal Un - bound - ed mea - sure

Ralph.
O'er cap-tured trea-sure my thoughts re - veal Naught, naught of plea-sure

of pride I feel. From him I cher - ish. I'm stand-ing a - part — Ne'er

but woe I feel. The maid. I cher - ish. is stand-ing a - part — A -

rall. ne'er shall it per - ish. the love in my heart. — *a tempo.*

rall. las. shall it per - ish this love in my heart. — *a tempo.*

Const.
This love _____ in my heart ne'er shall per - - ish

Fanny.
Our mar-tial plea-sure we can't con-ceal; Vic-to-ry's mea-sure

Mirzah.
Our mar-tial plea-sure we can't con-ceal; Vic-to-ry's mea-sure

Ralph.
This love _____ in my heart must it per - - ish

Ameer.
Their mar-tial plea-sure they can't con-ceal; We lose a trea-sure

Chamb.
Their mar-tial plea-sure they can't con-ceal; We lose a trea-sure

Blakj.
Their mar-tial plea-sure they can't con-ceal; We lose a trea-sure.

SOLDIERS.
SOPR.
Our mar-tial plea-sure we can't con-ceal; Vic-to-ry's mea-sure

ALTO.
Our mar-tial plea-sure we can't con-ceal; Vic-to-ry's mea-sure

BRIGADS.
TEN.
Their mar-tial plea-sure they can't con-ceal; We lose a trea-sure

BASS.
Their mar-tial plea-sure they can't con-ceal; We lose a trea-sure



This love in my heart Ah! how _____ with

Our thoughts re-veal, They re -

Our thoughts re-veal, They re -

This love in my heart She _____ whom I cher-ish _____

They now re-veal. Our lovely trea-sure We can't conceal, can't conceal

They now re-veal. Gone is our trea-sure They now re-veal

They now re-veal. All is lost now

Our thoughts re-veal: Leader they cher - ish Standing a - part

They now re-veal: He whom we cher - ish Standing a - part

p *sempre cresce.* *e accal.*

pleasure I can't con - ceal Un - bound - - ed

veal Now they feel he must

veal Now they feel he must

Now standing a - part A - las! A - las! A -

In hateful measure their joy re - veal Our leader must per - ish they'll

Their martial plea - sure They can't conceal. They can't conceal.

sad our fate is: All is lost now

Soon he must per - - ish Ah! Sad of heart Our joy re - veal

Soon he must per - - ish Ah! Sad of heart Their joy re - veal

The piano accompaniment at the bottom features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes, creating a dense texture.

mea-sure of pride I feel un-bound - ed mea-sure of pride _____

per-ish _____ Him we cher-ish _____

per-ish _____ Him we cher-ish _____

las shall it per-ish _____ the love in my heart _____ A - las shall it per-ish _____ the

cut him a - part. My se-cret he'll cher-ish lock'd safe in his heart

They can't con-veal Standing a - part Ah sad of heart

— All is lost now All. _____ All. _____

We can't con-veal, Standing a - part Ah! sad of heart

They can't con-veal, Standing a - part Ah! sad of heart

rit.

— I feel ne'er — shall it per-ish the love in my heart. Ne'er —

He must per-ish — Ah! sad —

He must per-ish — Ah! sad —

love in my heart — The love —

Locked safe in his heart. They'll cut him a-part Cut him a-part

All that we cher - ish soon, soon must per - ish Ah. sad to part

All is lost now all —

Lead-er they cher - - ish Soon he must per - - ish Ah! sad of heart

He whom we cher - - ish Soon he must per - - ish Sad 'tis to part

rit.

The musical score is written for a voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The score consists of several systems of staves. The lyrics are written below the vocal staves. The piece ends with a piano section marked 'rit.' (ritardando).

a tempo. *dielamato.*

ne'er ne'er shall it per-ish the love in my
 to part
 to part
 in my heart
 Cut him a-part, a - part
 to part
 is lost
 Stand-ing a- part; Ah!
 to part

ff a tempo.

The musical score is written for a voice and piano. The voice part consists of four systems of staves. The piano accompaniment is shown in the bottom system. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

p rit. molto tranquillo.

heart _____ in my heart _____

p rit.

Ah! _____ Sad to part _____

p rit.

Ah! _____ Sad to part _____

p rit.

love _____ in my heart shall it per - ish

p rit.

locked _____ in his heart _____

p rit.

Ah! _____ Sad to part _____

p rit.

All _____ All is lost _____

ff p rit.

Ah! _____ Sad to part _____

ff p rit.

Ah! _____ Sad to part; Sad of heart _____

ff p rit.

Sad to part _____

ff

rit. molto tranquillo.

pp

molto rit.

Ne'er shall it per - ish ne'er _____ Ne'er shall it per - ish

Solo

Now he must per - ish there _____ Soon he must per - ish

Lead-er they cher - ish must per-ish there _____ Soon he must per - ish

In my heart shall it per - ish in my

Locked safe in his heart _____ My secret lock'd safe in his

Ah! _____ sad to

All is lost _____ All is

Sad _____ to

part sad of heart, to

Ah! _____ to

molto rit.

Tempo di Marcia.

ne'er.

there.

there

heart. * (Ah! what you?)

Ameer. (to Blakjak.)

heart. * (Arrest these Keep still. leave all to me I
blear eyed ruffians.)

part. * (Spoken through music.)

lost. * (What's this!)
(A traitor?)

part.

part.

part.

rit.

p

mf sempre cresc.

Tempo di Marcia.

Ameer.

have a lit - tle pull. watch me Don't get wor-ried you'll

(to Ralph) see. I did it all you *(to both.)* see, If you've got a bou - quet you can

throw it my way: I'm a pret-ty wise boy you'll a - gree

SOPR. For - ward we go. Cap-tured is the foe, Loud let our
ALTO. For - ward we go. Cap-tured is the foe, Loud let our
TEN. For - ward we go. Cap-tured is the foe, Loud let their
BASS. For - ward we go. Cap-tured is the foe, Loud let their

Bu - gle blow its bold ta - ta - ra ta - ta - ta. For - ward the cry

Bu - gle blow its bold ta - ta - ra ta - ta - ta. For - ward the cry

Let our ban - ner fly, So for - ward we with vic - to - ry at du - ty's call - ing.

Let us brave - ly die, No hope have we The pen - al - ty is o'er us fall - ing.

loco.

For - ward we go. Captured is the foe; Loud let our

For - ward we go. Captured is the foe; Loud let their

f

ff

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment is marked *ff* and features a strong, rhythmic accompaniment.

Bu - gle blow its bold ta - ta - ra. ta - ta - ta For - ward the cry

Bu - gle blow its bold ta - ta - ra. ta - ta - ta For - ward their cry

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The piano accompaniment is marked *ff* and features a strong, rhythmic accompaniment.

Let our ban-ners fly, So for-ward we with vic-to-ry at du-ty's call -

Let us brave-ly die. No hope have we. The pen-al-ty is o'er us fall -

8----- loco.

ing Hur - rah! Hur - rah! Hur - rah, Hur - rah, Hur - rah, Hur -

ing Hur - rah! Hur - rah! Hur - rah, Hur - rah, Hur - rah, Hur -

rah!

rah!

Opening Chorus.

No 16.

"Soft to Sensuous Music Swaying?"

ACT III.

Allegro marcato.

f

NAUTCH GIRLS.

SOPRANO.

Soft to sen-suous mu-sic sway-ing—

Lithe - - ly glide in rhythm - ic dance, — in rhythm - ic

dance, — Pas - - sion's slave, our moods o - bey - ing, —

— Bend in gen - tle ca-dence light, — with lus - tre

bright, — Our grace-ful forms their gaze de - light, —

p Tink, tink _____ the cym - bals light - ly, _____

Tink, tink _____ in flash - es bright - ly, _____

Tink, tink _____ the cym - bals light - ly, _____

In rhythm - - ic step we go. _____

PAGES.
ALTOS.

O - da - lisques with fas - ci - na - tion, Thy se -

- duc - tive charms un - fold - ing, Heark - en to our

ad - mi - ra - tion. In our lithe - some maze be -

- hold - ing, Thy co - quet - tish ways al - lur - ing.

Priest-ess - es of art en - dur - ing. Tink, tink, Together

tink, tink, tink, Tink, tink the cym-bals

light - ly, Tink, tink in flashes bright - ly,

Bend - ing but oh, so slight - ly,

In rhythm - - ic step we go, Tis a

unis.
dance o - ri - ent - al, La, la, la, la, la, la, la, A

pleas-ure temp-r-a-ment-al: la, la, la, la, la, la, In

rhythmic step we go, la, la, la, la, la, la, la!

Turn-ing to and fro, la, la, la, la, la, la, la! Tink! —

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Turn-ing to and fro," followed by a series of "la" notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *fz* (forzando) appears at the end of the system.

Tink! — Tink! Tink!

The vocal melody continues with "Tink!" notes, some of which are tied across measures. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent eighth-note bass line.

Tink! Tink! la, la, la, la, la, — la, la, la, la, la! —

This system shows the vocal line with "Tink!" and "la" notes. The piano accompaniment has a busy right hand with many beamed eighth notes and a steady eighth-note bass line.

This system shows the final part of the musical piece. The vocal line has a long rest, while the piano accompaniment continues with eighth-note patterns in both hands, ending with a final chord.

unis.
Tink, tink _____ the cym - bals light - ly, _____

ff

Tink, tink _____ in flash - es bright - ly, _____

fz

Bend - ing _____ but oh so slight - ly _____

In rhythm - - ic steps we go. _____

This page of musical notation, numbered 166, contains five systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation is as follows:

- System 1:** Features a melody in the treble with a triplet of eighth notes in the third measure. The bass line provides harmonic support with chords and single notes.
- System 2:** Continues the melodic and harmonic development. It includes a forte dynamic marking (*fz*) in the final measure of the treble staff.
- System 3:** Similar to the first system, it features a triplet in the treble staff. The bass line continues with rhythmic accompaniment.
- System 4:** The treble staff contains a series of chords, some with flats, while the bass line continues with a steady accompaniment.
- System 5:** The final system on the page. It concludes with a forte dynamic marking (*fz*) and the word "Fine." in the treble staff.

Song.

"The Little Poster Maid."

No 17.

Fanny.



1. Side by side on a wall dis - played they
 2. He told his love as there they stood on a
 3. Of heart be - reft stood on her left a
 4. And so she lived 'till one dark night the

 The first vocal line is in 2/4 time, key of B-flat major. It includes a repeat sign at the beginning. The piano accompaniment is in 2/4 time, key of B-flat major, with a piano (p) dynamic. It features a simple harmonic accompaniment with some sustained notes.

posed so the sto - ry ran, She was a dain - ty
 dull ver - mil - lion street They red - ly glowed as
 Sol - fer - in - o Knight, His coat was blue, his
 driz ling rain came down, Came down in sheets on the

 The second vocal line is in 2/4 time, key of B-flat major. It includes a repeat sign at the beginning. The piano accompaniment is in 2/4 time, key of B-flat major, with a piano (p) dynamic. It features a simple harmonic accompaniment with some sustained notes.

Pos - ter maid, while he was a pos - ter man; In
 lov - ers should, from head to their old gold feet; His
 face the hue, quite op - po - site from white; "My
 scar - let streets, and spoiled her ma - gent - a gown; The

gobe - lin blue they'd flirt, these two, He'd smile a saf - fron
 yel - low hair he'd mad - ly - tear, Her pale green blush grew
 Knight" said she "jet black must be" Said he" I'm black, and
 pos - ters all felt blue next morn, They knew the truth that

smile, She'd turn her or - ange face a - way But
 nil, As she pink - ly said "A Prince I'd wed While
 blue, "Just name the Knight" She an - swered bright, "Will
 day, A - mid the wet This coy co - quette Must

rit. *a tempo.*

green - ly watch the while — She was a dain - ty lit - tle
 you're but a pos - ter, "Bill" — She was a fic - kle lit - tle
 Tues - day night suit you? — She was a naught - y lit - tle
 quite have run a - way — She was a dain - ty lit - tle

rit. *a tempo.*

Pos - ter maid, A sad co - quette was — she, With an
 Pos - ter maid, A sad co - quette was — she, With an
 Pos - ter maid, A sad co - quette was — she, With an
 Pos - ter maid, A sad co - quette was — she, With an

poco rit.

an - kle trim and a well turned limb, And a fig - ure fine to see — He
 an - kle trim and a well turned limb, And a fig - ure fine to see — He
 an - kle trim and a well turned limb, And a fig - ure fine to see — But
 an - kle trim and a well turned limb, And a fig - ure fine to see — The

poco rit.

a tempo.

glanced at her in a man - ner bold, Quite
 tried to frown an um - ber brown, (they'd
 sad to tell she fooled him well nor
 Pos - ters know that she had to go, For

a tempo.

poco rit.

shock - ing I'm a - fraid: When he asked for a kiss she —
 used an - oth - er — shade) In - stead of brown she —
 met him in the — glade, All Knights she'd a - ver looked a -
 storms must be o - beyed, They'd learned at last she —

poco rit.

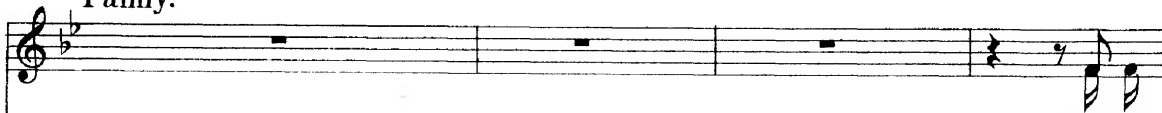
a tempo.

posed like this For she was a Pos - ter maid. —
 turned him down For she was a Pos - ter maid. —
 like to her For she was a Pos - ter maid. —
 was not fast Tho' she was a Pos - ter maid. —

a tempo.

f 3

Fanny.



1. When he
2. In -
3. "All
4. They'd

SOPR.



- | | | | |
|-----------------------------------|------------------|---------------------|-----|
| 1. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |
| 2. She was a fic - kle lit - tle | Pos - ter maid A | sad co - quette was | she |
| 3. She was a naught - y lit - tle | Pos - ter maid A | sad co - quette was | she |
| 4. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |

ALTO.

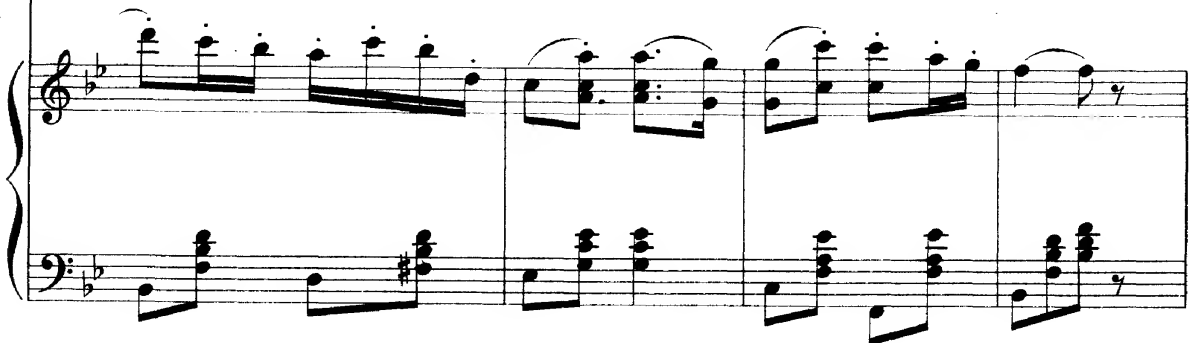


TEN.



- | | | | |
|-----------------------------------|------------------|---------------------|-----|
| 1. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |
| 2. She was a fic - kle lit - tle | Pos - ter maid A | sad co - quette was | she |
| 3. She was a naught - y lit - tle | Pos - ter maid A | sad co - quette was | she |
| 4. She was a dain - ty lit - tle | Pos - ter maid A | sad co - quette was | she |

BASS.



rit. a tempo. *D.S.*

asked for a kiss she — posed like this
 stead of brown she — turned him down
 Knights" she'd a-ver looked a - like to her
 learned to know she was real - ly slow

rit. a tempo. *D.S.*

For she was a Pos - ter maid —
 For she was a Pos - ter maid —
 For she was a Pos - ter maid —
 Tho' she was a Pos - ter maid —

rit. a tempo. *D.S.*

For she was a Pos - ter maid —
 For she was a Pos - ter maid —
 For she was a Pos - ter maid —
 Tho' she was a Pos - ter maid —

rit. a tempo. *D.S.*

poco rit. ff a tempo. *< ff D.S.*

Trio.

"Continuous Performances?"
Ameer, Fool and Chamberlain.

Tempo di Marcia. **Fool.**

Con -

tin - u - ous per - form - an - ces have now a so - cial

fling, Va - ri - e - ty, so - ci - e - ty finds

Ameer.
You drop in for an

Fool.
quite the prop - er thing.

hour or so, and like as not by chance, You first be-hold that

rit. Ameer.
chest - nut old, The broth - er song and dance. We're the

Fool.
We're the

Chamb.

trip - le, trip - ping trip - lets from the town of Tip - per - a - ry,

trip - le, trip - ping trip - lets from the town of Tip - per - a - ry,

DANCE.

We're the bounc-ing, bound-ing broth-ers and we

We're the bounc-ing, bound-ing broth-ers and we

shake our feet so mer - ry. We do

shake our feet so mer - ry. We do

fan - cy steps or plain steps, front or back steps at your call, Step -

fan - cy steps or plain steps, front or back steps at your call, Step -

fa - thers or step-moth-ers or the foot - steps in the hall, We do

fa - thers or step-moth-ers or the foot - steps in the hall, We do

hand-springs, hot or cold springs, springs to fit the short or tall, Some

hand-springs, hot or cold springs, springs to fit the short or tall, Some

(Spoken)

Three vocal staves in G major (one sharp) and 4/4 time. The lyrics are: "springs to spring in spring-time, and some oth - ers for the fall. Ah". The piano accompaniment consists of a grand staff (treble and bass clef) with chords and moving lines. The first system ends with a double bar line and a repeat sign.

springs to spring in spring-time, and some oth - ers for the fall. Ah

springs to spring in spring-time, and some oth - ers for the fall. Ah

Section labeled "DANCE." in G major and 4/4 time. It features a grand staff with piano accompaniment. The first measure is marked *f* (forte), and the second measure is marked *p* (piano). There are triplets in the right hand of the first two measures. The section ends with a double bar line.

DANCE.

Continuation of the dance section in G major and 4/4 time. It features a grand staff with piano accompaniment. The first measure is marked *f* (forte). There are triplets in the right hand of the first two measures. The section ends with a double bar line.

Section labeled "Chamb." in G major and 4/4 time. It features a grand staff with piano accompaniment. The first measure is marked "1" and the second measure is marked "2". The section ends with a double bar line and a repeat sign. The word "The" is written below the second measure.

Chamb.

The

Chamb.

next thing on the pro - gram is the An - gu - lar sou - brette, Named

p

Fool.

Then

Chamb.

Mag - gie Joyce from Il - li - nois but called the French Y - vette.

comes the I - rish gen - tle - man with jokes so old and stale, Of

Ameer.

O'

Fool.

rit.

"Doo - ley's life" "Mc - Car - thy's wife" and pails of pale mixed ale.

rit.

f

Ameer.

- Gra - dy bought a tan - dem, shure the la - test av its kind, It

p

had a seat in front be - gob and wan more on be - hind; He

got Be - dal - in Mur - phy and to ride they start - ed out, 'Til

p

Ameer.

all the neigh - bors saw thim, whin they heard thim give a shout.

SOPR. "Ar-rah"

ALTO. "Ar-rah"

TEN. "Ar-rah"

BASS. "Ar-rah"

Allegro.

Din - nis O' Gra dy your con - duct's quite sha - dy, Shure

Din - nis O' Gra - dy your con - duct's quite sha - dy, Shure

Allegro.

that's not the way to be treat-in' a la - dy, A - strad-dle a sad - dle an'

that's not the way to be treat-in' a la - dy, A - strad-dle a sad - dle an'

danc - in' a jig, Shure yez hav - n't the man - ners of Dougher - ty's pig?"

danc - in' a jig, Shure yez hav - n't the man - ners of Dougher - ty's pig?"

DANCE.

First system of musical notation for 'DANCE.' The piece is in 9/8 time and B-flat major. The right hand features a continuous eighth-note melody with slurs, while the left hand provides a steady accompaniment of eighth-note chords. A forte (*f*) dynamic marking is present in the first measure of the left hand.

Second system of musical notation for 'DANCE.' The right hand continues its eighth-note melody, and the left hand maintains the eighth-note chord accompaniment.

Third system of musical notation for 'DANCE.' The right hand continues its eighth-note melody. The left hand features a crescendo hairpin in the second measure, followed by a forte (*f*) dynamic marking in the third measure.

Fourth system of musical notation for 'DANCE.' The right hand continues its eighth-note melody. The left hand features a mezzo-forte (*mf*) dynamic marking in the second measure.

Fifth system of musical notation for 'DANCE.' The right hand continues its eighth-note melody. The left hand features a sforzando (*sfz*) dynamic marking in the fourth measure. The system concludes with a double bar line and a 2/4 time signature change.

Chamb.

And

Chamb.

then in quick suc - ces - sion come trained dogs and ac - ro - bats, Con -

Fool

At last the hu-man
- tor - tion-ists and bal - lad-ists, like-wise per-form-ing cats

or - ches-tra, the vo - cal male quar - tet, With bal-lads queer, of moth-er dear, and

rit. poor old Dad's in debt. *Ameer.* Oh! the
Andante. molto espressivo.

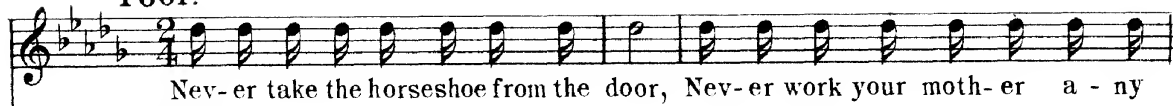
old home's tired and hun-gry it's been worked so ma-ny years, The

mort-gage los-es in-trest in the oak-en buckets tears; The

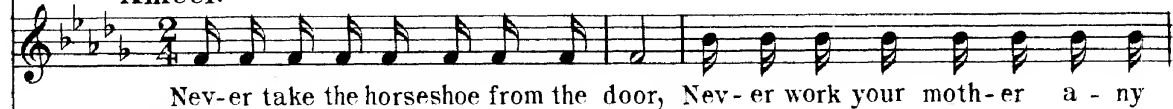
pop-corn and the ci-der sweet, have wandered far a-way, The

hired man has eat-en all the crop of new mown hay.

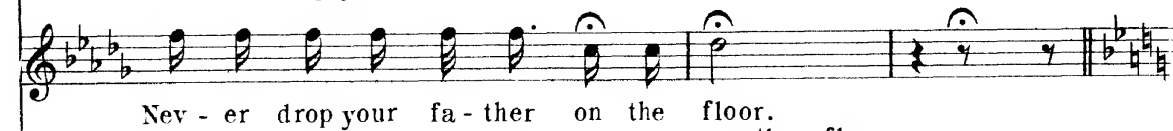
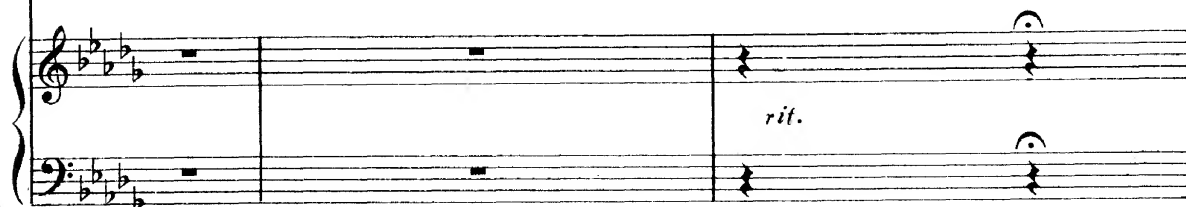
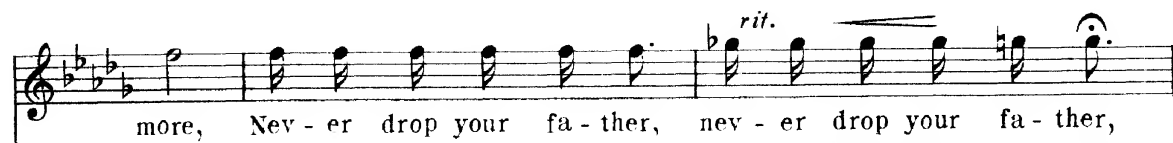
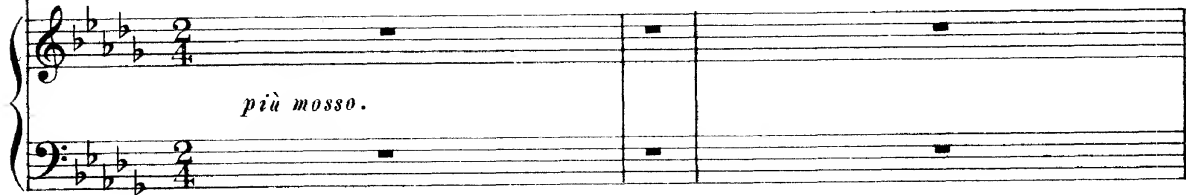
Fool.



Ameer.



Chamb.



Fool.

We next pass to the

would be tough, Who now is rather rife, De-pict-ing scenes, beyond his means, Which

Fool.

he calls Bow-ry life.

Chamb.

The thing that seems to catch 'em now, Is when the coons come

Ameer.

W'en de

Chamb.

out "I lub mah lamb," who stole de ham," And prom-e-nade a-bout.

Ameer.

CHORUS.

har - ves' moon a shin - in', w'en de stars a creep - in out

Oh! dem

Oh! dem

p *f*

W'en de chickens all a roost-in' an de

wa - ter mil-lion grow-in' on a vine —

wa - ter mil-lion grow-in' on a vine —

3

coons a prowl-in' 'bout W'en dah's

Oh! dem wa-ter mil-lions growin' all de time. Oh!

Oh! dem wa-ter mil-lions growin' all de time. Oh!

gwine to be a walk - in' for de or - na-ment - ed cake,

Yes, a

Yes, a

Dahs a pow^l-ful lot a talk-in' as tuh

walk-in' for de or - na-ment-ed cake. —

walk-in' for de or - na-ment-ed cake. —

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth staff is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and ties.

who I'se gwine to take.

As tuh who is he gwine to take.

As tuh who is he gwine to take.

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal staves with lyrics. The fourth staff is a piano accompaniment. The key signature remains B-flat major. The music continues with similar rhythmic patterns and includes a forte (*f*) dynamic marking and a sforzando (*sfz*) marking.

Ameer.
Un poco più mosso.

189

I take mah sweet Cla - ris - sa, _____ An I

Un poco più mosso.

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of two flats. The lyrics 'I take mah sweet Cla - ris - sa,' are written under the first three measures, followed by a long horizontal line for a sustained note. The piano accompaniment starts with a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

kiss huh, _____ An I ask huh, to be my bride, I

This system contains measures 5 through 8. The vocal line continues with the lyrics 'kiss huh,' followed by another long horizontal line, then 'An I ask huh, to be my bride, I'. The piano accompaniment continues with similar harmonic support.

lub mah sweet Cla - ris - sa, _____ Foh she's

This system contains measures 9 through 12. The vocal line has the lyrics 'lub mah sweet Cla - ris - sa,' followed by a long horizontal line, then 'Foh she's'. The piano accompaniment continues.

black - a dan de mount - ain side.

This system contains the final four measures (13-16) of the piece. The vocal line concludes with the lyrics 'black - a dan de mount - ain side.' The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

SOPR.
ALTO. I take mah sweet Cla - ris - sa, An I kiss huh,
TEN.
BASS. I take mah sweet Cla - ris - sa, An I kiss huh,

An I ask huh to be my bride, I lub mah sweet Cla -

- ris - sa, Foh she's black-a dan de mount-ain side.

- ris - sa, Foh she's black-a dan de mount-ain side.

8-
sfz Fine

Serenade.

On Thy Lattice.

Constance and Chorus.

No 19.

CHORUS À CAPELLA

SOPR. *p*

ALTO. *p*

TEN. *p*

BASS. *p*

On thy lat-tice moon-light creep-ing. Sheds a-gain its soft-est

On thy lat-tice moon-light creep-ing, Sheds a-gain its soft-est

ORCHESTRA.
Cello & Bases *pp*

gleam. Rouse thee, la - dy from thy sleep - ing Come to

gleam. Rouse thee, la - dy from thy sleep - ing Come to

love's sweet dream From thy pil - lowed couch re - pos - ing

love's sweet dream From thy pil - lowed couch re - pos - ing

Haste thy beau-teous charms dis - clos - ing Haste thy lord a - waits!

Haste thy beau-teous charms dis - clos - ing Haste thy lord a - waits!

Haste thy lov - er waits! Haste, he waits.

Haste thy lov - er waits! Haste, — he waits.

Const.

To me it is they're

Wake! the moon - light soft is wan - ing

Wake! the moon - light soft is wan - ing

The first system of a musical score in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment consists of a single bass note D3. The lyrics are: "To me it is they're", "Wake! the moon - light soft is wan - ing", and "Wake! the moon - light soft is wan - ing".

sing - ing ——— A most pe - cu - liar sit - u -

Ere the night draws nigh!

Ere the dark - some night draws nigh!

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C#4, and a half note B3. The piano accompaniment remains a single bass note D3. The lyrics are: "sing - ing ——— A most pe - cu - liar sit - u -", "Ere the night draws nigh!", and "Ere the dark - some night draws nigh!".

a - tion sure-ly I de - clare —

Quick — re - ply: — O'er his

Quick re - ply: — O'er his heart his queen be

The piano accompaniment consists of a treble and bass staff. The treble staff has whole rests. The bass staff has a long, low note (D2) with a fermata, followed by a half note (D2) and a quarter note (D2).

Songs of love to me they're bring - ing —

heart his queen be reign - ing Ere the night draws

reign - ing Ere the dark - some night draws

The piano accompaniment continues with the same bass line in the bass staff and whole rests in the treble staff.

Sing - ing ev - er songs of love _____ 'Tis what they're

nigh: Give thy greet - ing

nigh: Give thy greet - ing

The first system of a musical score in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase: "Sing - ing ev - er songs of love _____ 'Tis what they're". Below this, there are two staves for a vocal duet or choir, both with the lyrics "nigh: Give thy greet - ing". The piano accompaniment consists of a right-hand melody and a left-hand bass line, with a long, sustained note in the left hand.

sing - - ing naught but songs of love

Dusk is fleet - ing. On thy lat - tice moon-light

Dusk is fleet - ing. On thy lat - tice moon-light

The second system of the musical score. The vocal line continues with the lyrics "sing - - ing naught but songs of love". Below it, the vocal duet/choir parts have the lyrics "Dusk is fleet - ing. On thy lat - tice moon-light". The piano accompaniment continues with the same melodic and harmonic structure, featuring a long, sustained note in the left hand. The dynamic marking *pp* (pianissimo) is present in the vocal parts.

A most ab - surd af - fair!

creep - ing Sheds a - gain its soft - est

creep - ing Sheds a - gain its soft - est

Ab - surd I must de - clare

gleam: Rouse thee, la - dy, from thy

gleam: Rouse thee, la - dy, from thy

A most ab - surd af - fair I must de - clare.

sleep - ing, Come to love's sweet dream

sleep - ing, Come to love's sweet dream

Sweet songs of love to me they're bring - ing

Come. Come,

Come, Come,

Sweet songs of love to me they're bring - ing, songs of

Come, Come,

Come, Come,

love, of love!

Come. Come!

Come. Come!

ppp

ppp

ppp

Song

No 20.

"In Old Ben Franklin's Days"

Ameer.

Molto moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand provides a steady bass line with chords. The tempo is marked 'Molto moderato'.

§ Ameer.

When great King George ruled o'er the land, A
We've worn the spats, the coats and hats, The

The vocal line begins with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

land which now is free,— There lived a bright and—
Prince of Wales pre-ferred; The Li-on is the—

The vocal line continues with a half rest followed by a series of eighth and quarter notes. The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand.

shin-ing light, An e-lec-tric light was he. And
king of beasts, But the Ea-gle is a bird. Tho'

The vocal line continues with a half rest followed by a series of eighth and quarter notes. The piano accompaniment continues with a melody in the right hand and a supporting bass line in the left hand.

ma - ny_ things now_ tak - ing place Be - fore our won - d'ring
now we_ turn our_ trous - ers up On Lon - don's rain - y

gaze, _____ Would seem ab - surd had they oc - curred In
days, _____ We rolled our coat-sleeves up in - stead, In

Ameer.

old Ben Frank - lin's days. _____
old Ben Frank - lin's days. _____

SOPR.

ALTO.

TENOR.

BASS.

1 And ma - ny things now
2 Tho' now we turn our

1 And ma - ny things now
2 Tho' now we turn our

Would
An -

tak - ing place, Be - fore our won - d'ring gaze,
trous - ers up, On Lon - don's rain - y days,

tak - ing place, Be - fore our won - d'ring gaze,
trous - ers up, On Lon - don's rain - y days,

p

seem ab - surd had they oc - curred In old Ben Frank - lin's
- oth - er crown we turned 'way down, In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

In old Ben Frank - lin's
In old Ben Frank - lin's

p

days. _____
days. _____

days. _____
days. _____

days. _____
days. _____

DANCE. Poco piu mosso (Slow Gavotte)

Fine

D.S. al Fine.

Finale.

ACT III.

Tempo di Valse.

f molto pesante.

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a series of chords and single notes, while the left hand provides a steady bass line with chords.

Grandioso.

SOPR. *unis.*

ALTO Fond love, True love, Tell thy se - cret

TEN. Fond love, True love, Tell thy se - cret

BASS. Fond love, True love, Tell thy se - cret

The vocal section features three parts: Soprano, Alto, and Bass. The lyrics are: "love, True love, Tell thy se - cret". The piano accompaniment is in 3/4 time, key of D major, with a grandioso tempo. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line with chords.

pray, ——— Where in na - tures hid - - ing,

pray, ——— Where in na - tures hid - - ing,

The vocal section continues with the lyrics: "pray, ——— Where in na - tures hid - - ing,". The piano accompaniment is in 3/4 time, key of D major. The right hand has a melodic line with some grace notes, and the left hand has a steady bass line with chords.

Art thou con - cealed to - day Art

Art thou con - cealed to - day Art

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The vocal parts have the lyrics "Art thou con - cealed to - day Art". The piano accompaniment features a series of chords and moving lines in both hands.

thou coy love, Spread in - cense over

thou coy love, Spread in - cense over

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The vocal parts have the lyrics "thou coy love, Spread in - cense over". The piano accompaniment continues with chords and moving lines.

all, A - wak - en then, And list to

all, A - wak - en then, And list to

The third system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The vocal parts have the lyrics "all, A - wak - en then, And list to". The piano accompaniment continues with chords and moving lines.

Tempo I^o

Two vocal staves in G major (one sharp). The lyrics are: "hear, to hear thy sub - jects call." The music features a melodic line with a final note tied to the next measure.

Tempo I^o

Piano accompaniment for the first system. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *pesante.*, *fz*, and *ff molto pesante.*

Piano accompaniment for the second system. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment.

Piano accompaniment for the third system. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment.

Piano accompaniment for the fourth system. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The system ends with a double bar line and a *ffz* dynamic marking.

End of Opera.